The
BRIDE'S
Encyclopedia

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Bride's Encyclopedia

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The Bride's Encyclopedia

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Contents

CHAPTER PAGE

Your Happiness in Marriage 1

Section One

ETIQUETTE FOR THE NEWLY MARRIED

1. From Miss to Mrs. 6
2. Your New Name 10
3. Letter Writing 13
4. Invitations 16

Section Two

THE NEW HOSTESS ENTERTAINS

5. Being a Good Hostess 24
6. Table Setting and Serving 27
7. Canapes and Sandwiches 35
8. Wines and Liquors 37

Section Three

PARTIES AND GAMES

9. Give Parties for Fun 44
10. Sources for Party Themes 47
11. Party Games 48

Section Four

BUDGETING FOR HAPPINESS

12. Your Matri-Money 60
13. Plan Your Spending 61

86365

CHAPTER PAGE

14. What to Look for in a House 63
15. Guides for Budgeting 65

Section Five

INTERIOR DECORATING—FOR NOW AND LATER

16. Your Home Accents Your Personality 72
17. Walls—Decorating Background 74
18. Furniture Layouts 77
19. Floors and Their Coverings 81
20. Pictures and Mirrors—Glamour Touches 84
21. Curtains, Draperies, Slip Covers 87
22. Lamps and Lighting 96
23. The Home That Grows 98

Section Six

KITCHEN LAYOUTS AND EQUIPMENT

24. Plan Your Kitchen 104
25. Utensils and Appliances 108
26. Refrigerators, Freezers and Ranges 112
27. The Pleasant Kitchen 114

Section Seven

GOOD HINTS FOR GOOD HOUSEKEEPING

28. A Clean Start 118
29. Guides to Housecleaning 121
30. The Home Laundry 125
31. Laundry Methods 131
32. Stain Removal 135
33. Care of Appliances 141
34. Care of Furniture 147

CHAPTER PAGE

Section Eight

FOOD FACTS

35. Marketing Tips 156
36. Cooking Tips 174
37. Dictionary of Cookery Terms 179
38. Balanced Meals—for Good Health 183
39. Menu Appeal 188
40. How to Carve 190

Section Nine

FLOWERS AND HOUSE PLANTS

41. Care of Flowers 196
42. Flower Arrangements and Centerpieces 200
43. Plants in the House 205
44. A Garden in a Glass 208
45. Your Herb Garden 210

Section Ten

SEWING FOR YOUR HOUSE AND WARDROBE

46. Invitation to Sewing 214
47. The Basic Stitches 218
48. Household Sewing and Mending 227
49. Sewing for Style 232
50. Decorative Sewing 242

Section Eleven

HOME NURSING AND FIRST AID

51. The "Ounce of Prevention" 250
52. Following the Doctor's Orders 252

CHAPTER PAGE

53. For the Patient's Comfort 256
54. How to Make the Bed 262
55. Feeding the Patient 264
56. Visitors and You 266
57. First Aid and Accident Prevention 268

Section Twelve

BEAUTY AND CHARM

58. As Beautiful As a Bride 274
59. Beauty Through Food 283
60. Beauty of Face and Figure 287
61. Colors for Beauty 293
62. Poise and Charm 296

Books for the Homemaker 300
The Contributors 303
Index 306

Introduction

Your Happiness in Marriage

By DOROTHY SARA

YOUR OWN HAPPINESS is inextricably a part of the happiness of the man you married, and half of it, as important a half as his work and the money he earns, depends on the way you handle this new lifetime career of your own choosing. No career has more permanence, more excitement or more challenge. You will be good at it because you want to be, and because there are no greater or richer rewards than the cherishing and nourishing of this, your marriage.

You are both adults, with sufficient sense of responsibility to undertake a wedded life, and it is up to you to maintain the attitude that as adults you each have certain innate traits of character, certain developed tastes, individual skills and abilities. Marriage does not alter fundamental traits nor rob either of you of the skills and the desires which are part of your personality. Keeping that constantly in mind, you will admire your husband's good qualities, knowing they are a natural part of him. You will also bring happiness to your home if you will abet his hobbies, join in them whenever possible, or with grace, develop an interest of your own if he has an absorbing leisure-time pursuit which is "for men only." You are his dear wife and partner—not his warden.

When you accepted a job to earn a living, you didn't say, "Well, I have the job, now I can just do nothing and collect my salary." You know how unsuccessful that job would have turned out. In accepting the partnership in marriage, therefore, you cannot assume the "I can just do nothing" attitude. On the contrary, each day you will guard your marital job as something precious, being aware of the little situations which arise and coping with them efficiently and tactfully, just as you would if you were working in an office. You cannot neglect the job in marriage—the more you give to it, the higher your compensation will be, in happiness to yourself and to the man you have just married.

To start with, it is an essential part of a bride's job to build the strong foundation of a social life for the family. You will begin by choosing for friends those people whom you both enjoy in surroundings where you are both at ease, and you will take care beyond that to allow the time your husband needs for his hobbies and activities.

This is not difficult, since presumably your interests and tastes are not markedly dissimilar, but there will be, nonetheless, individual preferences in people.

You must remember, too, that marriage alters to some extent the social life of you and your husband even though you continue to live in the same community with the same friends. Your husband may feel he is giving up something important and exciting when he no longer has those evenings with the "boys," even if they may have done nothing more than watch a sports event on television. You may sigh that you are no longer a career woman who used to go out with the "girls," although you may have done nothing more exciting than play bridge or go to a movie and have a soda afterwards.

Even when the bride and her husband do not think yearningly of those days of so-called freedom with their separate friends, they may miss the idea of their "dating" with each other. This is a normal state of mind. It is not so easy to make the transition from living with parents, sisters and brothers, or from living alone, to a new home with its new pattern of life, no matter how deeply one loves.

Apart from the social life, there is also the job you and you alone can do within the marriage itself. At no time should you lose faith in your husband nor should you fail to minimize the faults in his character. Of course he has some faults—but so have you. It is wisdom itself not to harp on these lesser traits. Especially in so close a relationship as marriage, an early appreciation of the good qualities of your mate is important. Build up his strengths, don't take advantage of his weaknesses, and you will find your own best qualities more appreciated and working for your own happiness.

When your husband tells you how pretty you are, when he admires the things you wear or do or say, you know how delighted you are to hear him tell you. In no less measure should you give him the same considerate appreciation and credit whenever you can.

A woman should be her husband's best audience, and, in terms of everyday business, she should also be his best "press agent." Nothing is so deflating to a man's position in his social circle or in his marriage as a wife who fails to let others know how deeply she admires the fine character and the accomplishments of her husband.

All this can be done without bragging and with the fullest sincerity. In marriage there is no place for superficiality, either between the woman and her husband, or in the maintenance of an attitude toward outsiders. One of the facets of your job in marriage is to avoid building up walls

of secrecy: right from the start lay the foundation of mutual understanding and discussion of all matters which arise with the utmost clarity and trust in each other.

A deep respect for your husband as an individual is important. You are now partners, but, as in business life, a partner may have his own ideas, his own hobbies, and the right to personal opinions which he may express even though they are not always fully shared by the other.

You will learn to make allowances for your husband's likes and dislikes. You must learn, too, to make allowances for families. You will be offered advice and perhaps criticism—accept it all graciously. Your life and your home are your own now. The decisions you make concerning them are your husband's and yours. However, remember that the advice you receive is given with your best interests in mind and that it stems from many years of experience. Weigh it carefully.

You may combine a business career with marriage. This will allow you comparatively little time for home-making. Nevertheless, you must keep in mind that the home is your primary responsibility. No matter how much your husband helps you with the household duties, you should be the final arbiter about the home. Whether you work or not, allow your husband to share in its building. This is the first major mutual undertaking of your new partnership.

This home that you build is the focal point of your life—present and future. It will mirror your tastes, your background, your way of thinking. The furnishings and their arrangement should provide comfort and pleasure for yourselves and your guests. You will want your home to be a source of pride, a place in which you can relax and be comfortable, a place where you and your husband can be yourselves at the end of the day's work, and where you can entertain your guests in congenial, welcome surroundings.

As you build at this initial stage of your marriage, you must remember that you are building the foundation for your entire future. The more solid the foundation, the greater the chances for permanent happiness. Making a sound adjustment to your new way of life, providing your share in the partnership and establishing a cheerful, comfortable, relaxing home will be your most important contribution to making your marriage long and happy.

SECTION 1

Etiquette for the Newly Married

By DOROTHY LINDNER

CHAPTER 1

From Miss to Mrs.

HOME FROM THE HONEYMOON!

You now think in terms of "we" rather than "I" not only in regard to your new status as a family unit, but in your social life as well. Social customs, which are based on the fundamentals of good taste and intelligence and regard for others, are always in order. But for the newly-married there are special responsibilities of etiquette to be observed during the period of bridehood.

Social life takes on a new facet. No longer can you think merely of going out on dates by yourselves or with other young folks as the only form of entertainment. Especially during the early part of your marriage you will accept invitations to attend family functions (his as well as yours), and you will reciprocate by entertaining those relatives in your home. Often you will include people who are much older than the group which was part of your pre-marriage social life. You will find all this quite a departure from the more or less elastic manner in which the young un-marrieds treat the rules of etiquette.

Or you might be moving to a new place where, unless you are hermits, you will want to make new friends for both of you. Find out what the general social procedure is in that community, if you want to enjoy neighborliness, and of course, without sacrificing too much of your individual thoughts and pursuits.

All these factors are the social responsibilities of a bride! However, do not regard them as a trial, or look upon them as a temporary measure. On the contrary, they can become an incentive for you to prove yourself a resourceful and efficient homemaker and hostess and an asset to your husband.

ACKNOWLEDGING WEDDING GIFTS

The first social duty of a bride is the acknowledgment of wedding gifts. Undoubtedly you sent a thank-you note for each gift as it was

received, when you were a bride-elect. But if a present arrived on your wedding eve, or while you were on your honeymoon, you must send an immediate acknowledgment! This personal note, handwritten by you, should mention the gift specifically, so the donor may know it has been admired separately from the others. Here is a suggested letter to a relative or close friend:

Dear Ronnie:

Jim and I love the stemware you sent, and we want you to come over as soon as we are at home, to share a drink in the beautiful glasses.

Thank you from both of us for your wonderful gift, and for all your good wishes.

Affectionately,
Joanne

A wedding gift from the groom's employer or a business associate should also be acknowledged promptly. The letter, however, is more restrained, along these lines:

Dear Mr. Murray:

Both Jim and I appreciate the beautiful vase you and Mrs. Murray sent us.

We will use it with great pleasure, and send you our sincerest thanks for the gift and your good wishes.

Sincerely yours,
Lucille Giddens

The thank-you letters should be written on a small note paper, engraved with a monogram or address at the heading. A correspondence card is also correct to use for acknowledgment of wedding gifts, provided your thank-you is a short one because you should not write on both sides of a correspondence card, nor should you enclose two correspondence cards in one envelope. A long note is better on note paper.

If your thank-you is sent before the wedding, use note paper engraved with your maiden name or initials—you use your new name and address on your stationery only after the wedding.

BRIDE AND GROOM "AT HOME"

The "at home" card is usually sent together with the wedding announcement, to let friends know where the happy couple will live. Or the card may be sent separately after they are settled in their permanent address and are ready for visitors.

If, for some reason, it is desired to have the engraved "at home" card accompany the wedding invitation, it does not bear any name, but it is just engraved:

At Home
after October ninth
Six Watkins Street

The card which bears the "Mr. and Mrs." name on it must never be sent before the wedding, as the bride does not use her "Mrs." name until after she is married! The usual engraved card reads:

Mr. and Mrs. Anthony Marks
will be at home
after the tenth of August
at Six Watkins Street

Or you may use your joint visiting card with the address in the lower right hand corner:

Mr. and Mrs. Anthony Marks

Six Watkins Street

and write on the top of the card, "At Home after August tenth."

A handwritten "at home" announcement, either on note-sized paper or "informals," is appropriate, and it does have that personal touch which is often lacking in the engraved message.

CHAPTER 2

Your New Name

THERE ARE CERTAIN times when you use your full new name; at other times you add only the surname to your own first name. If you were born Eleanor Ann Marks, for instance, and you married Arthur Jay Roberts, you have become formally Mrs. Arthur Jay Roberts.

SIGNATURES—HOW TO USE

BUSINESS LETTERS: When signing a business letter, or a letter to a distant acquaintance, use this form

Very truly yours,
Eleanor Ann Roberts
(Mrs. Arthur Jay Roberts)

INFORMAL LETTERS: If the letter is sent to someone you know fairly well, but not on terms of intimate friendship, your signature may be

Sincerely yours,
Eleanor Ann Roberts

without using your husband's first name, or adding the prefix "Mrs."

LEGAL PAPERS AND CHECKS: Here you sign your maiden name (omitting a middle name), plus your husband's last name

Eleanor Marks Roberts

CAREER WOMAN: If you are engaged in a profession or business where you will continue to use your maiden name, but you want the recipient of the letter to know of your new marital status, you may sign

Very truly yours,
Eleanor Ann Marks
(Mrs. Arthur Jay Roberts)

Or if you add your husband's last name to your professional name, you might prefer to sign either

Eleanor Marks Roberts or *(Mrs.) Eleanor Marks Roberts*

There can be no rigid rule for the married career woman's signature in her business correspondence since this is a matter of convenience and personal preference rather than strict social custom.

HOTEL REGISTER: When you travel together, your husband signs the register for both

Mr. and Mrs. Arthur Jay Roberts

But if you are alone, your signature on the hotel register will be

Mrs. Arthur Jay Roberts

WHEN SPEAKING ON THE TELEPHONE

When your close friends and relatives call you, naturally you are "Eleanor" to them. However, when you speak on the telephone to business people or to distant acquaintances, you may use your new name in various ways, to suit the situation.

BUSINESS CALLS: Say "This is Mrs. Arthur Jay Roberts calling." But if you are known to them, you might say "This is Mrs. Roberts speaking."

SOCIAL CALLS: Do not use the prefix "Mrs." but say informally "This is Eleanor Roberts."

CAREER WOMAN: If you continue to use your maiden name in your business or profession, you say "This is Eleanor Marks." However, if you use your husband's last name, you might say "This is Mrs. Eleanor Roberts calling." Here, too, you must determine the method best suited to your professional telephone calls.

USING YOUR NAMES JOINTLY

When you sign both names jointly, it is done formally in this manner:

Mr. and Mrs. Arthur Jay Roberts

but if used informally, your name goes first:

Eleanor and Arthur Roberts

Should your husband have a title, such as "Dr." or "Captain," the joint signature is

Dr. and Mrs. Arthur Jay Roberts

Your name never shares his title, under any condition.

YOUR "MRS." CALLING CARDS

A good stationer carries samples of cards of the accepted size and kind of engraving, and will be glad to help you in your selection. He will tell you that the name on your card must follow the exact form of your husband's calling card. For example, if his card reads:

Mr. Arthur Jay Marks

your calling card reads:

Mrs. Arthur Jay Marks

But if he should use an initial:

Mr. Arthur J. Marks or *Mr. A. Jay Marks*

then your calling card reads:

Mrs. Arthur J. Marks or *Mrs. A. Jay Marks*

and if his card says "Jr." or "junior" after his name, your card uses the same style.

A joint calling card, with both names on it (a convenience when sending a gift or some other informal messaage), reads:

Mr. and Mrs. Arthur Jay Marks

using the exact form of the name or the initials which appear on the individual calling cards of your husband and you. Under no circumstances does a calling card use initials only, such as:

Mr. A. J. Marks or *Mr. A. Marks*

An initial on a calling card is permitted when your husband has two first names, but only one of them may be an initial.

If you use your maiden name in a profession or in business, you will continue to use your maiden-name cards; but use separate cards with your husband's full name prefixed by "Mrs." for your private married life.

The size is usually the same for the "Mrs." and the joint "Mr. and Mrs." calling cards. The husband's card is smaller. On all calling cards, it is wise to include your address in the lower right hand corner for the sake of convenience, especially if you live in a large town or a city.

HOW TO MAKE INTRODUCTIONS

In conversation with friends and relatives, you refer to your husband as "Arthur," but with business people or distant acquaintances, you refer to him as "my husband." Try to avoid all possible references to him as "Mr. Roberts," except in cases of extreme formality in business, where you might say (for purposes of identification) "My husband, Mr. Roberts." Your husband refers to you as "my wife" or as "Eleanor" in the same manner.

The same holds true in introductions. To relatives and friends you say "Ethel, I should like you to meet Arthur." Only to business and distant acquaintances you say "Mr. Martin, this is Mr. Roberts," or "Mr. Martin, this is my husband, Mr. Roberts." Of course your husband follows the same procedure when introducing you.

When introducing new in-laws to relatives and friends you say "Mary, I am happy to present Arthur's mother," or "This is Arthur's mother, Mrs. Roberts." Only to business and distant acquaintances you say "This is my mother-in-law, Mrs. Roberts."

Be specific when you introduce other in-laws, such as brothers or aunts. Say "This is my brother-in-law Tom," or "This is Arthur's aunt Ida." Mention the relationship as well as the name, especially when introducing his relatives to yours, so they will not be vague about each one's place in the family circle.

CHAPTER 3

Letter Writing

THE BRIDE USUALLY becomes the family letter-writer; the circle of correspondents widens because there are now two sets of relatives and friends (yours and his) with whom letters may be exchanged. Invitations which you extend for parties at your home, replies to invitations which you receive, all these require the personal attention the newly married accept in their new status.

THANK-YOU NOTES

No matter how informal the relationship between you and your friends, no kindness or hospitality or gift must be left unacknowledged. A forgotten thank-you note may make you a forgotten couple next time! A printed thank-you card is neither correct nor does it carry the warmth of your personal handwritten note. These are the occasions when you must never fail to write:

GIFTS: Even the most trifling gift must be acknowledged by letter.

OVERNIGHT OR LONGER STAY: Write a "bread and butter" letter to your hostess to tell her you have appreciated her hospitality.

LETTER OF INTRODUCTION OR OTHER COURTESY: If any one has gone out of his way to help you, it is imperative that you write a note to say you are grateful (even if his efforts didn't bring the hoped-for results).

INVITATION RECEIVED: All written or engraved invitations should be acknowledged with an acceptance or a regret in writing.

GREETINGS AND GOOD WISHES

Your written message, no matter how short, means twice as much as a printed ready-made sentiment, especially at holidays and celebrations. Each of your relatives and friends deserves a greeting that goes direct from you to them, that carries personal warmth. Even a traditional message such as "To wish you a very Merry Christmas," is infinitely more sincere in your own handwriting.

Congratulations and best wishes—whether it's a new baby, a new business, a graduation or a wedding anniversary—are more graciously expressed in a personal letter.

A letter to a friend who is sick or has suffered a bereavement, is the most appreciated thoughtfulness. When written in your own hand, and bearing the message from both of you, it means so much more than a printed sentiment.

STATIONERY FOR YOU AND HIM

Many homes have at least three types of writing paper: a large single sheet for the man, a good grade of single sheet and/or folded paper for everyday correspondence, and a paper of recognized superiority for "state occasions." Consult your favorite stationer where you may choose the most suitable papers for your home, in style, size and color. These are guides in your selection:

FORMAL CORRESPONDENCE: Use white writing paper in all cases, single or double fold.

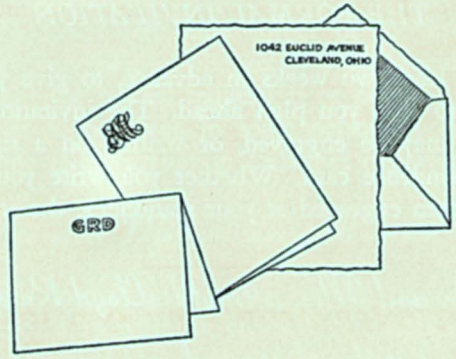
INFORMAL CORRESPONDENCE: You may use colored letter paper, if you desire. There are any number of lovely tints suitable for all but formal correspondence. Both folded and single sheet papers are correct for informal letters.

BRIEF NOTE FOLDS: These are folded once at the top, and inserted into the envelope without an additional fold. They are an agreeable informality of the present day, and are correct for thank-you notes, congratulations,

invitations to informal parties, and for acceptances or regrets to all invitations except those written formally in the third person.

CORRESPONDENCE CARDS: These are used for short messages, and may be used in the same way as the note folds.

INFORMALS: This new vogue might be described as a double visiting card, and it comes in white or ivory tint. The first page of the "informal" is engraved with the name in the center and the address in the lower right hand corner, or with the name alone. The third page, which is blank, may be used for all manner of informal invitations and for a short handwritten message accompanying a gift. Note papers in the "informal" size, without engraving, are also currently in use. (Illustration shows a printed informal.)



DECORATED PAPER: Bordered edges, prettily decorated paper and envelope linings of contrasting color, are pleasing innovations of recent years. Rely on your good taste to select color and decoration, avoiding the exaggerated or the passé.

ENGRAVED STATIONERY: The most personal of all types of writing paper is engraved stationery. Your personal mark—the addition of your monogram or address—adds distinction to your correspondence. Consult your stationer regarding the newest styles of engraving which can be interpreted in the color of your choice.

AIR MAIL: Light weight papers are available for this purpose. However, get this in the best quality so it will travel well.

TYPEWRITTEN LETTERS: In our busy lives, the typing of informal letters (yes, even personal letters) is considered correct. Use the single sheet style of paper for letters written on the typewriter.

CHAPTER 4

Invitations

INVITATIONS ARE IN TWO general classes: (1) Formal, which are engraved or written. (2) Informal, which are written or extended orally in conversation or over the telephone.

Responses follow the same form as the invitation: if it is formal and in the third person, the reply is written in the third person, too. But informal invitations written in the first person call for a response in the informal first person.

THE FORMAL INVITATION

Send these at least two weeks in advance, to give your guests time to respond and to help you plan ahead. The invitation is sent in the third person: it may be engraved, or written on a sheet of note-size paper or correspondence card. Whether you write your invitations by hand, or order them engraved at your stationer's, the style is the same:

Mr. and Mrs. Arnold Lloyd Russell
request the pleasure of your company
at dinner
on Thursday, the tenth of March
at eight o'clock
500 Grafton Street

Hostesses who entertain often and formally find it more convenient to use engraved cards which they fill in by hand, saying if it's a dinner or luncheon or any other affair. This card measures approximately 5⅜ by 4¼ inches, and may bear the family crest, embossed without color, centered above the name:

Mr. and Mrs. Arnold Lloyd Russell
request the pleasure of your company
on at
at o'clock
500 Grafton Street

In some cases a hostess adds the initials "R.s.v.p." (reply if you please), or the words "Please respond," or "The favor of a reply is requested," in the lower left hand corner of the invitation. This is optional, because every person who receives an invitation should send a response whether the hostess requests it or not!

If the dinner is to be given in some person's honor, the name is added as a last line to the invitation (whether engraved or written):

to meet Mr. Andrew Thomson

A response to a formal invitation is written on note-size paper or a correspondence card, in white or cream color. Follow the same third person form, and answer the invitation at once so your hostess may complete her plans in time:

Mr. and Mrs. Harold Gable
accept with pleasure
Mr. and Mrs. Russell's
kind invitation for dinner
on Thursday, the tenth of March
at eight o'clock
to meet Mr. Andrew Thomson

If you have other plans and cannot accept the invitation, word regrets formally and state your reason:

Mr. and Mrs. Harold Gable

regret exceedingly that they are unable to accept

Mr. and Mrs. Russell's

kind invitation for dinner

on Thursday, the tenth of March

to meet Mr. Andrew Thomson

as they have a previous engagement

THE INFORMAL INVITATION

When there is a closeness of family tie or intimate friendship, the telephone invitation is in order, and the acceptance should be given at the time, or as soon as possible thereafter.

Another popular way of issuing an informal invitation is to write it on your calling card, or in an "informal" double card. This is often used instead of the telephone invitation. As an example, when you are sending invitations to an afternoon party in honor of someone, you may write on top of your calling card (over your engraved name):

To meet Miss Susan Steele

And at the bottom of the card:

Wednesday, June eighth, at 4 o'clock

Or, when using an "informal" you write the invitation, in this same manner, on the inside third page of the double card.

When you receive an invitation by card or "informal," you may send your own card in reply, writing above your engraved name:

Accept with pleasure for Wednesday at 4

The informal invitation to dinner is handwritten by the hostess, on her favorite note paper, and contains all the information about the event. Such invitations are written in the name of her husband and herself, but only she signs the letter. And when it is sent to a married couple, it is addressed to the wife although her husband's name is mentioned in the invitation. For example:

Dear Mrs. Peterson:

It would give us great pleasure if you and Mr. Peterson would dine with us on Thursday, March the tenth, at seven thirty, to meet my niece Dorothy Case.

We do hope you can come.

Sincerely yours,
Rita Adams

An informal invitation calls for a response worded in the same form:

Dear Mrs. Adams:

Mr. Peterson and I will be happy to dine with you on Thursday, March the tenth, at seven thirty.

We look forward with pleasure to meeting your niece Dorothy Case, and to seeing you and Mr. Adams again.

Thank you for asking us.

Sincerely yours,
Virginia Peterson

Or if you cannot accept, write your regrets and state your reason:

Dear Mrs. Adams:

Mr. Peterson's mother is celebrating her seventieth birthday, and we are going to New Bedford to stay with her for a week. We cannot, therefore, accept your kind invitation for dinner on Thursday, March the tenth, to meet your niece Dorothy Case.

We thank you and Mr. Adams for having thought of us, and hope that you will ask us soon again.

Sincerely yours,
Virginia Peterson

SPECIAL OCCASION INVITATIONS

Some occasions may arise when you will want to vary the accepted forms of formal and informal invitations, such as baby showers, surprise parties and other celebrations. You may want to use a paper in a special color and size, with wording to suit the occasion. Here is where your imagination will be given play, and where your good taste will dictate what is most appropriate.

INVITATIONS AND DRESS

Of course you know that a formal invitation to a dinner or a party means formal dress. A formal invitation for afternoon means dressing up for the occasion, too. But an informal invitation for dinner sometimes

poses a dress problem. When you are not sure whether your hostess expects you to wear a long or short dress, or your husband a dinner suit, it is within the bounds of good taste to telephone or even to write a short note and ask. In that way you avoid being conspicuous or causing embarrassment to your hostess.

When you send out informal dinner or party invitations, if you think there will be any doubt in the minds of some of your guests about what to wear, you may write "Informal dress" at the bottom of your invitation or mention this verbally to your friends.

The rugged individualist may, with an air of gaiety, carry off the fact that she is dressed unsuitably, but the less hardy soul may be caused unnecessary embarrassment.

When you have specified informal dress for your guests, don't wear evening clothes and be out of keeping with them.

If you accept an invitation to a masquerade party, you and your husband should wear costumes. It is inconsiderate to the hostess if you don't enter into the spirit of her party.

SECTION 2

The New Hostess Entertains

By NATA LEE

CHAPTER 5

Being a Good Hostess

YOUR GUESTS WILL remember your parties—and hope to be invited again—because of the charm and ease with which you made them happy in your home. The good hostess (and host, too) get into the spirit of the party in advance of the date, they make plans and allot duties: the hostess to attend to certain things, the host to others, so that when the guests arrive the wheels run smoothly.

PLANNING A PARTY

Take stock of the available equipment and resources, to see how far they will go:

IS YOUR APARTMENT SMALL? Invite only as many guests as can be seated comfortably, without crowding. Better to have several small parties, than a huge uncomfortable one.

DO YOU ATTEND TO YOUR OWN COOKING AND SERVING? Serve buffet style, or small informal luncheons or dinners. Do not attempt a formal dinner without someone to assist you.

DO YOU HAVE A JOB DURING THE DAY? Don't give a party on an evening following a workday if you cannot afford extra help for cooking and serving. Entertain on days when you do not go to your job, or on half holidays, or at a Sunday brunch or buffet supper.

IS YOUR BUDGET LIMITED? Keep your party expenditures down; instead of a formal dinner or a cocktail party (liquors are expensive), give a buffet lunch or dinner, or a holiday brunch party.

YOUR OBLIGATION TO GUESTS

When making out your invitation list, do not select guests haphazardly. Plan for a congenial spirit. It can be attained if you:

Don't invite the same group of people for each party. (They may become boring to each other after a while.)

Don't fail to invite at least two or three new people whom your other guests have never met.

Don't invite all married couples, and only one single girl or only one bachelor. (It becomes uncomfortable being the odd one.)

Don't invite only one older person or only one very young person who will not fit into the age group of your guests. (Invite two or three people of a different age group, so they may find some contemporaries. It is interesting to have a few of each group, rather than just one age group.)

Don't limit the invitations to people of one kind of work or profession. (Invite some who engage in other lines: it makes for variety in conversation, and prevents the guests from "talking shop" constantly.)

Don't invite an outsider to a celebration that is exclusively family. (Do so only if the outsider has been an intimate friend of the family for years, and knows it is a family affair.)

Don't specify formal clothes unless you know that every woman and man in the group has them. (Better make it informal, so they needn't go to extra expense for new clothes.)

There are endless small things which a hostess and host can do to make their guests appreciate their attentions, and want to be invited again.

Do keep a record of each party you give: the list of guests, the menu served, the table decorations used, the games played. (This will keep you from repeating for the same group, and you will avoid monotony in entertaining.)

Do keep a record of allergies or special diets of your guests. (You will find that out after the first party, and will not serve those foods next time you invite them.)

Do try out a new dish on your husband and you first. (Don't experiment with something you never cooked before. It may not be a success, and you don't want your guests to pass judgment.)

Do keep a record of your guests' dislikes or allergies to animals. (If you have a cat or a dog, keep it out of the way and save your guests discomfort.)

Do provide a place for guests to put their wraps. (In small apartments, some hostesses provide extra coat hangers on the shower bath rod for wet coats in rainy weather.)

Do provide a box of face powder and individual powder puffs or pieces of absorbent cotton, rouge, lipstick, bobby pins, hair-pins, plain and safety pins, facial tissues, comb and brush, clothes brush. (Put them on a tray, either on the bathroom shelf or on your bedroom dresser for the convenience of the guests.)

Do furnish cigarettes, matches, ashtrays. (Even if you don't smoke, and most guests do bring their own, it is a thoughtful gesture to have a few packs of different brands of cigarettes.)

And here are a few things which the good hostess shouldn't do, to avoid any breakdown of her smooth-running party:

Don't wait more than twenty minutes to serve the meal if a guest hasn't arrived. (When a late guest does arrive, he should be served the course which is then in progress, and not start with the first course.)

Don't let the guests help you in the kitchen or with the serving. (This may become confusing. If you cannot manage it alone, arrange in advance with one of the guests—a relative or intimate friend—to assist you. This is a good reason to keep your dinner parties small!)

Don't start setting the table, if you have a separate dining room, after the guests are assembled. (Have it set before they arrive.)

Don't expose to the guests, more than necessary, the setting of a table which is in the living room of a small apartment. (Invest in a folding screen; put it in front of the table.)

Don't start housecleaning or dishwashing with guests present: Do that later, or after an evening party, next morning. Your duty as a hostess is to remain with your guests and enjoy the party, too. (If your dining room is separate, shut the door. If the table is in the living room, carry it to a corner and shield it with the folding screen.)

Don't urge a guest to eat or drink. (Adults know what and how much they want.)

Don't urge a guest to remain. (If he says he has to go, he knows best.)

Don't assign tasks to the host and yourself which will take you both out of the room at the same time. (The good host's duty is to see that the guests are happy, so that either he or you should remain with the guests. It can be arranged, with proper planning beforehand.)

Don't leave your dressing to the very end. (Arrange your tasks so that you will be dressed at least half an hour before the guests arrive. You can don an apron and do the last minute chores after you are all dressed.)

Don't fail to see you have sufficient silver, linens and glassware beforehand. (It's embarrassing to run short at the last minute.)

Don't leave seating arrangements to the end. Beforehand plan who should sit next to whom. (Keep in mind people who will either interest or bore each other. Avoid the latter.)

Don't be extravagant. (Spend within your limits for a party; don't overload the budget.)

Above all else, *don't apologize for anything!* Your house may not be the largest, it may not be furnished lavishly, the food and drink may not be the most expensive, and you may not have a maid to assist you. However, that is not what your guests expect—they are made happiest by a gracious and relaxed hostess, a spirit of friendliness, and a host who sees that they are made comfortable and are having fun.

CHAPTER 6

Table Setting and Serving

WHEN GIVING SPECIAL event parties and celebrations, such as showers or gay costume parties, or carrying out a theme, the table setting and linens may be given leeway. However, for the general setting of the table, these basic rules apply:

TABLE COVERING: Cloth overhangs ten to fifteen inches; the larger the table the longer the drop. Lay a pad or silence cloth under a damask or fine linen tablecloth. Cloths laid directly on the table are of materials such as lace, net, handkerchief linen, embroidered. The center fold of the cloth is put in the center of the table.

A formal white linen damask cloth is used only for a formal dinner. For a luncheon or other informal meal, use a table cloth of either embroidered or colored linen, or gay place mats, laid on the table without a pad or silencer. Place mats are put one inch from or even with the table edge.

PLACE SETTINGS: Allow about twenty-two inches between each individual "cover." Lay place settings (or "covers") opposite each other, unless an uneven number of guests makes it impossible.

TABLE DECORATIONS: Arrange centerpiece after place settings have been laid down. (Light the candles before guests are seated.)

SILVERWARE: Lay pieces of silver parallel to each other, with the base of the handles in a straight line, one inch from edge of table. Forks go to the left of the plate, the first one to be used on the outside. Knife and spoons go to the right of the plate, with the sharp edge of the knife blade facing in towards the plate. Lay spoons so that the first one to be used is on the outside. If no knife is to be used, omit it from the setting.

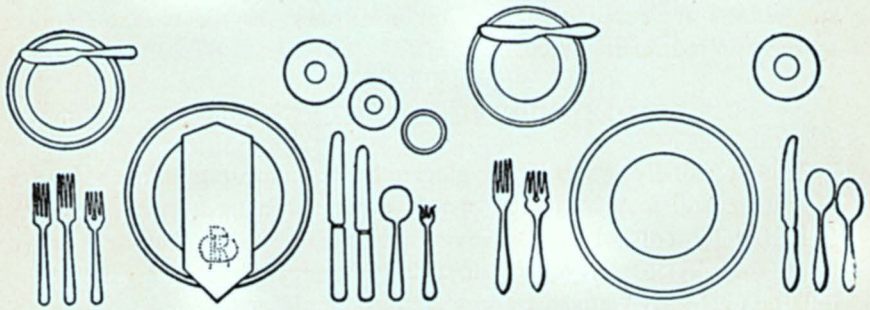
Dessert silver is often brought in with the dessert rather than put in the setting. Sometimes, too, the orange or grapefruit spoon is put on the plate on which fruit is served.

NAPKINS: They match tablecloth. Fold napkin, lay it across the service plate, or on the table to the left of the forks. With place mats, include napkins to harmonize with the basic color of the mats. At large buffet or cocktail parties, small paper napkins are fine.

GLASSWARE: The water glass is put above the tip of the knife. (Pour water into the glass just before guests are seated.) The wine glass, or glasses, if more than one wine is served, go above the teaspoons. At no time fill either the water or the wine glass to the top: it should not be more than three-fourths full.

BREAD AND BUTTER PLATE: The plate goes above the tips of the forks. On top edge of the plate put the butter spreader, horizontally, with handle toward the right. Before serving the meal, put a pat or ball of butter on the plate. There is one exception: at a formal dinner, the bread and butter plate is omitted.

SALAD PLATE: If you want to include this in the setting, put it to the left of the forks, an inch above the table edge.



ACCESSORIES TO SETTING: Individual salt and pepper shakers go above the service plate. If used for two people, put them between the two settings. If you have only two pairs of shakers, put a pair at each end of the table.

Ash trays are necessary for each smoker, above each place, or between two place settings. Lay two or three cigarettes horizontally on the edge of each ash tray, or provide one or two open cigarette boxes on the table.

Salted nuts, if included, are put into individual dishes above each place, or in larger dishes one at each end or either side of the table.

LEFT-HANDED GUESTS: If you know beforehand that a guest is left-handed, it's a thoughtful gesture to reverse the setting. However, this is not a *must*—use your own judgment.

SEATING ARRANGEMENTS

Plan this before the guests arrive. The host sits at the head of the table, the hostess at the other end (nearest to the kitchen door). The man guest of honor sits to the right of the hostess, the woman guest of honor to the right of the host. Arrange seating the other guests in two ways: (1) separate husbands and wives, and (2) balance the arrangement so that neither all the good conversationalists nor all the shy ones are next to each other.

HOW TO SERVE

For the newly-married who are starting out in a modest way, without the assistance of household help, the formal type of entertaining and the way of serving must be kept to a minimum. No guests are comfortable if the hostess works too hard at her own party. The following suggestions are based, therefore, on informality as the easiest solution to the entertainment problem.

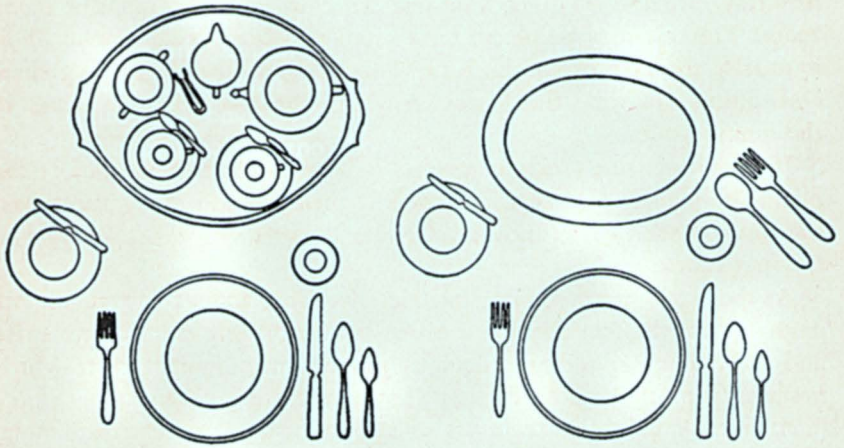
SUNDAY BREAKFAST (OR BRUNCH)

This is usually given from eleven in the morning to two in the afternoon, and may be served at a sit-down table, or as a buffet meal. (The latter is best when your invitation tells the guests they may arrive when they like, or if you invite a large number.)

When all guests are to be served at the table at one time, the host's place at the head of the table is set with his usual individual "cover," but in addition there is also the platter containing the main hot dish (for instance, eggs, bacon, French toast, creamed fish) as well as the serving silver which he uses to serve the food on hot dishes to be passed to the guests.

At the hostess' place is added the tray with the coffee pot, sugar bowl, cream pitcher. If it's a large tray, the cups may be on it; otherwise, they are put on the table to the left of the hostess. She pours the coffee and passes the cups and saucers to the guests. If cereal is being served, it may be in bowls, in place, when the guests are seated. The

fruit juice is poured into glasses from a pitcher and served when the guests are seated, or it may be served earlier in the living room, while guests are assembling. If you use an electric coffee maker and toaster, they may be all ready on a tea cart or other small table drawn up to the dining table, so the hostess does not have to leave her chair in order to serve toast and coffee.



BUFFET BREAKFAST (OR BRUNCH)

If the service is to be continuous over a period of two or three hours, guests arriving at different times, the buffet is the answer. Push the large table over to the wall, or use the top of a buffet or serving table. Put on it a tray with a pitcher or two of fruit juices and glasses. Also on a heater (electric plate or other kind which is not a fire hazard) keep warmed a hot dish (such as creamed chipped beef or creamed fish, or ham and eggs, or French toast), and have a container of dry cereal, and perhaps a hot cereal. Stack plates, silverware and napkins, and the guests will help themselves.

On a smaller table or tea cart, put the electric toaster and the coffee maker (be sure coffee is kept fresh by brewing a new batch periodically), and the hostess or one of her good friends will preside over that. On this table keep the cups and saucers, spoons, cream and sugar.

For the convenience of the guests, open up card tables or provide other small tables, so they won't have to balance their plates precariously on their laps. The hostess, or some designated friend, can take the used

plates and silverware from the guests, thus preserving a sense of order in the room.

LUNCHEON OR INFORMAL DINNER

Serve a first course of fruit or vegetable juices, or cocktails, accompanied by canapés or salted crackers. Arrange them attractively on a fine tray, provide small cocktail-size napkins, and serve in the living room. The tray may be placed on a small table, or passed around. This is usually the task of the host, or a devoted friend who is designated, and during this time the hostess may put the last minute touches to the dining table.

If a soup or fruit (such as melon) is served, it is in place before the guests are seated. However, omit this if there are too many guests and too much work. (The appetizers in the living room will take care of the first course.)

At the host's place setting, include silverware for serving vegetables to the guests. For serving the meat or fish main dish, the carving knife and fork, or other serving silver, is put on the serving platter which is set in front of the host, directly above his place setting.

A saver of time and energy is a tea cart, or some other small table, to the left of the hostess which she can reach without having to rise from the table. On this she has already prepared the platter or casserole with the main dish and vegetables. If the first course was served at the table, the hostess rises, collects those dishes, and stacks them on the lower shelf of her tea cart or serving table. She then puts the main dish and vegetables before the host, as well as fresh stacked plates. He then serves the food on those plates and passes them around. The first plate to the hostess, the next to the person at her right and so on around the table. (You don't have to be fussy whether the guests are men or women—this is a case where "ladies first" is not necessary.) At the end of this main course, the dishes are collected, and all are taken to the kitchen.

The salad is now served. However, when you do your own cooking and serving, it is not amiss to serve the salads on individual plates and set them in place before the guests are seated. When the salad has been eaten, remove the plates and everything else from the table (except what may be needed for dessert and coffee) and bring the dessert and coffee to the table. The silverware for the dessert and coffee, as well as cups, saucers, cream and sugar should be on the serving table,

or a nearby tray, so you can have them conveniently at hand for this last course.

Here is a point of etiquette: The hostess continues to eat until the last guest has finished—even if you have to make some pretense about it—so that the guest who is a slow eater will not be embarrassed.

A good way to divide the work (or the art) of serving, is for the host to serve the meat and vegetables, and the hostess to serve the soup, dessert and coffee. The hostess collects the dishes and brings in clean ones from the kitchen. Guests may help themselves to food on the table, or assist in collecting the dishes, if the process does not become confusing. It is usually worth the extra bit of work for the hostess to do this herself, and the host to do his share as well—but he should never rise from the table during the meal.

Keep the menu simple. Do not serve too many things—an adequate meal could be one good main course such as a casserole dish, a roast, or fowl or fish, or even a hearty salad if the weather calls for it. The main dish is accompanied by two vegetables, a salad (if it wasn't the main course), dessert and coffee.

To simplify the service let us say, for instance, you are having roast lamb with browned potatoes and string beans. In that case put the meat and vegetables on one platter, arranged attractively. This, in effect, is another kind of a one-dish meal usually served in casserole.

Of course, you may include relishes, celery curls, radish roses, olives, salted nuts, which have been prepared in advance and can be on the table before the guests are seated.

If you are combining a career and homemaking, you may have to forego the pleasure of creating your own dessert. But it is one of the sustaining satisfactions of being a homemaker to become known for your dessert "specialty of the house." If you can make an outstanding lemon pie or a melt-in-the-mouth chocolate roll or a strawberry mousse, then you build your reputation as a hostess.

AFTERNOON TEA

This is where you bring out your daintiest cloth for the table and your loveliest silver tea service. A "tea" is one of the simplest and most gracious ways of entertaining. It is a pleasant way to introduce a new friend or club member or neighbor, or a new in-law. Men come to teas, too (although they sometimes turn into cocktail parties)—in that case, your husband may take over that portion of the entertaining.

And—this may sound like heresy—some die-hards of the coffee school will want their coffee even at a tea party, so you should be prepared for such requests.

A "tea" may be as simple or as elaborate as the occasion demands. The first consideration is to serve good tea, properly brewed.

If you are giving a small party, you may serve in the living room. A tea cart or other small table should be covered with a lace or other type of dainty cloth. On it, go the tray holding the teapot, extra pot with hot water for those who want to dilute their tea, sugar bowl, cream pitcher, sugar tongs or spoon, and dish of lemon slices. For added glamour, stick a clove or two in each slice of lemon.

Next to the tray, arrange the cups and saucers, with the teaspoon on the saucer. For a small group, you may pour the tea. Although for larger groups, where your duties as a hostess are needed, it is best to ask a friend (in advance of the party) to do the pouring. On separate plates or small trays serve dainty sandwiches, thin bread and butter slices, small cakes, nuts, mints. Stack dessert-size plates with folded napkins next to them and, if you are serving cake or a refreshment which requires a fork, place forks side by side on the table next to the plates and napkins.

At a large party, some hostesses use the dining-room table or a table large enough to have a tea service at one end and a coffee service at the other end. Arrange beforehand with two friends to do the pouring, one at either end.

AT HOME

An "at home" is a fast vanishing custom, but some brides still announce to their friends, sometimes with the card carrying their new home address, one afternoon in the week when they will be at home to any friends who would like to visit. This is essentially an informal tea, and you serve tea or sherry or whatever your friends like to drink with sandwiches or canapés. In spite of the fact that few people do it, at homes are still a hospitable way of telling your friends you're ready to see them, and an invitation to see your new home.

BUFFET SERVICE

This is adaptable to any kind of party—breakfast, lunch, dinner or supper. This is the best kind of serving for the hostess who has to do

all her own work, especially for the one who is both a homemaker and a job-holder. It's also the best kind when one is not sure of the exact number of guests. Besides, guests are usually pleased because at a buffet they can serve themselves the food they prefer in the amount they want.

Use the top of a large buffet, or a large table or perhaps two or three open card tables pushed against the wall. Use a tablecloth and decoration to suit the occasion, but avoid a cluttered appearance. Arrange all the food on platters and plates, and put them on the table, so you won't need to make trips to the kitchen. The coffee service, punch or other beverages, may be ready on a smaller table next to the large one, if you need more room. You may designate one person (the host or some kind friend) to preside over the beverages, if you feel it will make for a smoother-running service. Otherwise, the guests may help themselves to beverages as well as to the food.

Provide small tables, such as card tables, covered with dainty cloths (not necessarily matching), stacked stool tables, or end tables, for the comfort of your guests who won't then have to balance dishes of food or cups of coffee.

In choosing the menu, your first consideration is to avoid foods which have to be eaten with the use of a knife, or for which separate plates are necessary. The buffet table usually includes one or two main dishes (at least one of them hot) such as creamed chicken or curried shrimp, spaghetti with meat balls, beef stew, welsh rabbit, or even baked beans with frankfurters. A platter of cold sliced meats, or a whole baked ham or a roast turkey, is always good at a buffet. A platter of sliced smoked fish, as well as a platter containing various kinds of cheeses and crackers, is a welcome variant. A salad bowl may be included, usually a tossed mixed salad with French dressing. Provide various kinds of bread—buttered slices on one plate, unbuttered slices on another. Buttered rolls are also in order as are various relishes, olives, and celery.

When the menu is finally selected, it should contain no food which has to be cooked or watched at the last minute. The food should all be put on the table before the serving starts so that from then on the hostess can relax.

The plates, folded napkins, silverware, cups and saucers, should be arranged conveniently on the buffet, or on a separate table set next to it if there is no room. The guests should find everything convenient, in one spot, with enough variety in food so that every taste will be pleased.

THE SNACK REFRESHMENT

You might ask friends to come in after the theatre or movies or some evening sports event. This calls for something that is quick and simple to prepare. Because of the lateness of the hour it really isn't the time for elaborate serving. Here are some simple suggestions:

Cheese and crackers, with beer
Cookies and iced tea
Coffee ring and hot chocolate
Grilled cheeseburger and bacon, with coffee
Doughnuts and cider

CHAPTER 7

Canapes and Sandwiches

COCKTAIL PARTIES, SUNDAY night and after-theatre buffet suppers, have brought into common practice the serving of canapés, hors d'oeuvres and serve yourself sandwiches. Appetizers (canapés and hors d'oeuvres) are a pre-dinner accompaniment to the drinks which are served in the living room.

The smart hostess buys a supply of miscellaneous "makings" and keeps them on hand for the unexpected company or the guests who compliment your refreshments by consuming more than you had prepared. With supplies in the larder you can fill or refill the serving tray quickly without the embarrassment of running short.

HOW TO MAKE CANAPES

As a base use thin quarter slices (triangles) of bread or toast, or canapé crackers. On these spread a layer of sliced or minced fish, egg, cheese or meat. You may garnish this with a rolled anchovy or pimiento strip or a slice of stuffed olive.

Do not use spreads that are sweet or bland. Remember these are appetizers and their taste should be piquant or sharp. Use a variety of spreads, perhaps one fourth meat, one fourth fish, and the others egg or cheese. In this way you satisfy the tastes of all guests, and your canapé tray is varied in color. The following are suggestions:

Anchovy paste
Anchovy paste and cream cheese
Caviar
Caviar and cream cheese
Cheese slice
Cheese spread
Cottage cheese and chives
Deviled ham
Minced chicken
Minced sardine
Chopped chicken liver
Chopped egg
Hard boiled egg slice
Smoked salmon

HOT HORS D'OEUVRES

While some hot hors d'oeuvres are made with bread or tiny patty shells, many are served just "as is," in which case toothpicks are provided for the guests to spear these appetizers rather than use their fingers. Or the toothpick is stuck in each one before serving.

SERVED WITH TOOTHPICKS:

Tiny hamburgers or frankfurters, grilled. In center of tray put a small dish of mustard, so guests may pick up the grilled morsel with a toothpick and dip it into the mustard.

Mushroom caps. Each cap is skewered with a toothpick.

Shrimp. In center of tray put a small dish of cocktail sauce into which shrimp may be dipped with a toothpick.

SERVED ON BREAD OR TOAST (EATEN WITH FINGERS):

Cheese slice, grilled

Cheese and tomato slice, grilled

Chicken livers, sautéed

Chopped chicken, or other meat or fish—on hot toast triangles

Italian pizza—may use a half English muffin as the base for this cheese and tomato grill.

SERVE YOURSELF SANDWICHES

When a buffet party calls for something more substantial than the delicate appetizers (especially when men are present), provide your guests with all the "fixin's" and let them make their own sandwiches—open faced, the conventional two slices of bread or the triple-deckers, as they prefer. Arrange all the ingredients on one large tray, or on a small table. Have at least two kinds of sliced bread: white, pumpernickel, rye, whole wheat, raisin, and so forth. Also a variety of spreads and fillings, for instance, one fish, one meat, one cheese, one egg, so

the guests may please their own tastes. Put the sandwich fillings and extras, of which the following are suggestions, each in its individual dish:

Sliced cheese
Creamed cheese
Hard boiled egg slices
Egg salad
Smoked fish slices
Meat slices
Fish salad (tuna or salmon)
Chicken salad
Chopped liver
Sardines
Jar of jam
Dish of butter cubes or balls
Bowl of mayonnaise
Bowl of Russian dressing
Jar of mustard
Salt and pepper shakers

In addition, dishes of green and black olives, pickles, or whatever other accompaniments will go with the sandwich fillings.

CHAPTER 8

Wines and Liquors

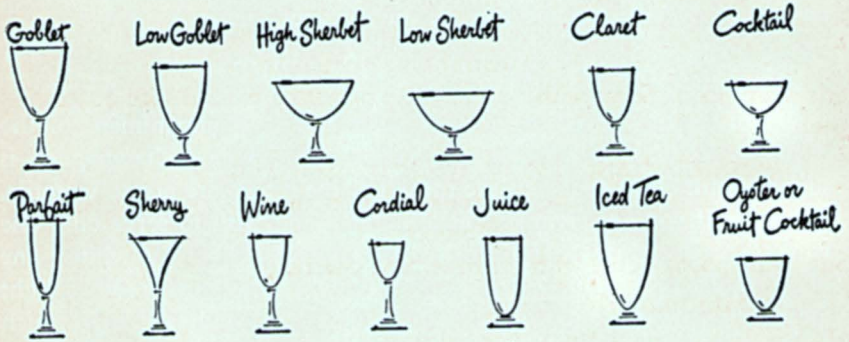
When planning to serve cocktails, it is wise to include a bottle each of sherry and vermouth, as well as a small pitcher of unsweetened fruit or tomato juice for those who prefer them. In doing so, you run no risk of overlooking the taste of any of your guests.

WINES—HOW TO SERVE

Wine may be served as an aperitif or as an accompaniment to the meal, even with the dessert and coffee. One wine—champagne—is suitable with every course of the meal, but the others are not so versatile. However, if you are giving a "little dinner" and wish to serve only one wine (and feel that champagne is too festive), choose a white wine like Chablis or Sauterne to go with a fish or chicken (or other light meat) dinner, or a red wine like Burgundy to go with a dinner which has a darker or red meat as its main course. But for a formal dinner, it is well to know which wines should be selected in case more than one is to be served.

WINE	SERVING TEMPERATURE	SERVED WITH
Burgundy, red	Room temperature	Red meats
Burgundy, white (dry)	Chilled	Shell fish, broiled fish
Bordeaux, light	Room temperature	Chicken, fish
Bordeaux, red	Room temperature	Roast poultry, lamb, veal

WINE	SERVING TEMPERATURE	SERVED WITH
Chablis	Very cold	Light meat
Champagne	Slightly chilled	During entire meal. Only at dessert if other wines during meal.
Liqueurs, Brandies	Room temperature	Coffee
Muscatel	Slightly chilled	Dessert
Port	Room temperature	Dessert (cheese, fruit or nuts)
Rhine	Slightly chilled	First course of meal
Sauterne	Slightly chilled	Light meat, chicken, fish, eggs
Sherry	Room temperature	Soups, appetizers (often takes place of cocktail)
Tokay	Slightly chilled	Dessert (fruit)
Vermouth	Slightly chilled	Dessert (fruit), also in place of a cocktail, and a mixer in cocktails



Serve wine in stemmed glasses: the warmth of your hand as it touches the bowl of the glass changes the temperature of the wine.

If you have more than one wine during dinner, never follow a sweet wine with a dry wine, or a heavy wine with a light wine.

Don't mix wines at the table at one time. If you change wines with each course, remove the used glass before serving the next wine.

If only one wine is served, serve it with the meat course.

COCKTAILS

The cocktail party has become an American institution, as a way of entertaining small or large groups without the necessity of serving a luncheon or dinner.

Cocktails are used, too, as an aperitif before a meal. Some hostesses like to serve two kinds of cocktail, one made with a whiskey base, such as a Manhattan, and the other with a gin or rum base, such as a Martini or a Daiquiri, respectively. The host generally "tends bar" and mixes the cocktails, which are then passed on a tray.

COCKTAIL MIXING

Many people pride themselves on inventing new cocktails. The good hostess, however, need not be concerned with variety, and there are dozens of kinds. It is only necessary to know the basic ones. In each case, pour the ingredients over the cracked ice in a cocktail shaker or a tall narrow pitcher. Stir or shake according to the recipe for the drink you are mixing. When mixed, pour through a strainer into a cocktail glass.

MARTINI (DRY): 1½ oz. dry gin
¾ oz. French vermouth
1 dash orange bitters

Stir with spoon. Serve with a green olive or with a twisted slice of lemon peel.

MANHATTAN: 1½ oz. rye or Bourbon whiskey
¾ oz. Italian vermouth
1 dash bitters

Stir with spoon. Serve with a maraschino cherry.

DAIQUIRI: 1½ oz. rum
1 tsp. powdered sugar
Juice 1 lime

Shake well, then serve.

OLD FASHIONED: (This is made in each glass directly, not mixed in a shaker.)
½ lump sugar
2 dashes bitters
Enough water to cover sugar, crush with muddler
1 cube ice
2 oz. rye or Bourbon whiskey

Stir with muddler. Add: 1 slice lemon, orange and 1 cherry
1 slice lemon peel, twisted
Serve in an "old fashioned" cocktail glass, with muddler (or stirring rod) standing in the glass.

HIGHBALL MIXING

The glasses, liquor and other ingredients are already on a small table or buffet, and the guests usually mix their own, or one "bartender" is designated to preside over the mixing and serving.

While some people prefer a highball as an aperitif, before a meal, the highball is generally served as an after-meal drink, or at a party where the guests arrive at your home after luncheon or dinner or at a cocktail party. A highball is the simplest drink to mix. Besides the liquor, your "bar" should provide bottled soda (carbonated water), ginger ale, a pitcher of water, and a container of ice cubes. In each case the liquor is first measured into a "jigger" (a small silver or glass container which is a standard measure for one drink) and poured from that into the tall glass. Add the ice, the ginger ale or water. Usually a glass about three-fourths full is right. A stirring rod may be left in the glass when serving unless the "bartender" mixes the highball with a stirrer before handing it to the guest.

SCOTCH AND SODA: 1 jigger Scotch whiskey
Ice cubes
Carbonated water or water

RYE HIGHBALL: 1 jigger rye whiskey
Ice cubes
Carbonated water, water or ginger ale, if preferred

RUM HIGHBALL: 1 jigger rum
Ice cubes
Ginger ale, carbonated water, or other soft cola drink if preferred

COLLINS MIXING

A collins is not classed as an aperitif. It is of the same general order as a highball, served in a taller glass usually in hot weather as cooling refreshment in the afternoon or after dinner.

It is made by measuring the liquor in a jigger, pouring it into the tall glass over ice cubes and other ingredients, then soda (carbonated water) to fill glass nearly to the top. This drink is sipped through a straw. (Powdered sugar is stipulated: granulated sugar doesn't melt quickly in iced drinks.)

TOM COLLINS: 1 jigger dry gin
Ice cubes
Juice ½ lemon
1 tsp. powdered sugar
Add carbonated water. Stir well. Decorate with 1 slice lemon, orange and 1 cherry. Serve with a straw.

RUM COLLINS: 1 jigger rum
Ice cubes
Juice 1 lime
1 tsp. powdered sugar
Add carbonated water. Stir well. Drop the lime (from which juice was squeezed) into glass. Decorate with 1 slice lemon and 1 cherry. Serve with a straw.

PARTY DRINKS

At holiday parties or other festive occasions you may prefer to serve special drinks not already described.

EGGNOG: 12 egg yolks, beaten
2 cups granulated sugar
1 qt. milk
1 qt. sweet cream
2 qts. rye or Bourbon whiskey
6 oz. rum
Mix ingredients well, in the order given. (Keep the unbeaten 12 egg whites separately in a glass jar, in refrigerator.) This eggnog mix may be made as much as two or three days before the party and stored in covered glass jars in the refrigerator. To serve pour the mixture into a punch bowl. Beat the 12 egg whites very stiff and fold on top of the mixture (in little peaks). Sprinkle with nutmeg.

PUNCH: For the very large party, or when a milder form of drink is preferred, the punch bowl is a practical way of serving beverages. Punch to suit your taste can only be made by frequent tasting. It is not a concoction by recipe like cake-making, for instance. You may vary the garnishes for your punch with bunches of grapes hanging on the side of the bowl or floating slices of oranges and lemons.

CLARET PUNCH: 1 qt. carbonated water
Juice of 12 lemons
Powdered sugar (enough to sweeten)
3 qts. claret

Put block of ice in punch bowl, add the ingredients (except the claret) and stir well. Add the claret. Stir well and decorate with slices of fresh fruit.

CHAMPAGNE PUNCH: ½ pt. brandy
½ pt. thinly sliced strawberries or grapes or other fruit
2 qts. champagne

Overnight soak the fruit in brandy. To serve, put block of ice into punch bowl. Add the brandy-soaked fruit and the champagne. (If a milder punch is preferred, add 1 qt. carbonated water.)

RUM CIDER: 1 bottle rum
1 qt. sweet cider
1 qt. carbonated water
Juice 6 lemons

Put block of ice in bowl. Add all ingredients. Serve.

FRUIT PUNCH (NON-ALCOHOLIC):

Juice of 12 oranges
Juice of 6 lemons
1 can unsweetened pineapple juice
1 qt. white or purple grape juice
1 qt. iced tea
Sweeten to taste

Pour into bowl and mix. Put block of ice in bowl, or as a special fillip use a well-hardened brick of orange water ice instead of the block of ordinary ice.

SECTION 3

Parties and Games

By FLORENCE HAMSHER

CHAPTER 9

Give Parties for Fun

NO ONE IS EVER TOO old to have fun at a party, to play games that are stimulating, or to get dressed in a costume. But a party must keep running along spontaneously and this smooth result can never come about accidentally. It can be achieved only when the host and hostess plan ahead, from the moment the invitation goes out to the time when a cheery "good night" is said. You just can't rely on luck for a good party. Nor can you let it become a routine visit where people just sit and talk after the meal—not if it's to be a real party.

A party should effervesce like a sparkling drink, and the way to keep it in motion is to lay your plans carefully.

HOLIDAYS AND EVENTS

Birthdays, graduations, anniversaries, family celebrations, are the obvious excuses for a party. However, you don't need to wait for such occasions; you can base your reason for a party on the calendar. Here are some suggested dates:

January

New Year's Day

February

Abraham Lincoln's birthday
St. Valentine's Day George Washington's birthday

March

St. Patrick's Day

April

April Fool's Day

March or April

During either of these months, come the religious festivals:
Passover Easter

May

Arbor Day Mother's Day
May Day Memorial Day

June

Flag Day Father's Day

July

Independence Day

August

During this month no national holidays occur; but some states and towns have their own midsummer celebrations.

September

Labor Day

October

Columbus Day Hallowe'en

November

Election Day Armistice Day
Thanksgiving Day

December

Christmas New Year's Eve

Besides these, each state and even each town celebrates its own events which may be used as ideas to give a party.

Your invitations, table decorations and menus should be planned to carry out the theme of the special holiday or event. For instance, for a Hallowe'en party you will probably want to use the familiar orange and black color scheme, with the witches, cats and pumpkins. For the St. Patrick's Day party the invitations and table decorations are usually the traditional green, with the Blarney stone, gold harp, shamrock, clay pipe, tall hat decorations; the menu can even carry out the corned beef and cabbage and potatoes idea.

For Pan-American Day use the gay fiesta theme, serving foods which are popularly eaten south of the border. A Navy Day party might have an invitation the shape of the collar on a sailor's uniform, the color scheme of navy blue and white for decorations, and you could serve beans and other typical navy food.

It is not necessary here to go into the specific kind of invitation, table and room decorations, menus to be served, for each one of these calendar events. A great deal will depend on the size of your party and the amount to be spent.

Entertainment and games, too, should fit the particular event: Hallowe'en never seems complete without ducking for apples and telling

ghost stories and fortunes; St. Patrick's Day without singing the old Irish tunes; New Year's eve is almost its own incentive for a gay party.

Suggested games for adult parties are given later in this chapter.

BIRTHDAY AND ANNIVERSARY SYMBOLS

The symbolic flower, jewel or material may be used as the motif for invitation and decoration at a party to celebrate a birthday or wedding anniversary.

FOR THE BIRTH MONTH

	Its meaning	*Flower*	*Jewel*
January	Fidelity	Snowdrop	Garnet
February	Sincerity	Primrose	Amethyst
March	Courage	Violet	Acquamarine or Bloodstone
April	Innocence	Daisy or Lily	Diamond
May	Happiness	Lily of the Valley	Emerald
June	Health	Rose	Pearl or Moonstone
July	Love	Water lily	Ruby
August	Wedded bliss	Poppy	Sardonyx
September	Wisdom	Morning glory	Sapphire
October	Hope	Cosmos or Goldenrod	Opal
November	Friendship	Chrysanthemum	Topaz
December	Prosperity	Holly	Turquoise or Lapis lazula

FOR THE WEDDING ANNIVERSARY

1st Paper	7th Copper	13th Lace	35th Coral
2nd Cotton	8th Bronze	14th Ivory	40th Ruby
3rd Linen	9th Pottery	15th Crystal	45th Sapphire
4th Silk	10th Tin	20th China	50th Gold
5th Wood	11th Steel	25th Silver	55th Emerald
6th Iron	12th Silk or Linen	30th Pearl	75th Diamond

CHAPTER 10

Sources for Party Themes

A HOUSEWARMING MAY BE your first party. Whether you live in a house or a one-room apartment, your friends will enjoy "warming" it for you. An appropriate table decoration is a little house with a garden (use cakes, candies, bits of colored cardboard to make it). On its door hang a little sign "fully rented." You and your husband may wear aprons —yours with "hostess" and his with "host" on it. Or you may prefer simple badges designating your positions in the new home.

AFTER SPORTS PARTIES

If you are one of those gay, hospitable souls who just wants to give a party with a personal touch (not a holiday or special event), the four seasons of the year will bring forth sources for you. Give an "after sports" party based on football, baseball, tennis, swimming, skating, skiing—any sport which is popular with your circle of friends.

Set the table with toys which represent such sports (miniature baseball bats, skates, etc.). At a baseball party you could serve soda pop, peanuts, frankfurters on rolls.

For a football party, serve a brown bread baked in the shape of a football (use a melon mold), serve the hot beverage in paper cups.

At a swimming party, use seashells and tiny dolls (dressed as bathing beauties) for table decoration and serve a seafood menu. Your ingenuity will always have wide range in an "after sports" party.

SHOWER PARTIES

Showers are happy events. If the engaged girl is given a special kind of shower, the table is decorated accordingly. For instance, if it's a "kitchen shower," a large roasting pan may be put in the center of the table, and the kitchen utensils piled into it. The food could be served in baking tins or in other articles of kitchen use.

A "stork shower" for the young mother-to-be should have an especially pretty table decoration, using both pink and blue as the color scheme. You can have a nurse (a doll, of course) holding a tinier doll baby, or a toy baby crib, perambulator and stork.

COSTUME PARTIES

Grown-ups don't have much of a chance to indulge in a make-believe world, so the masquerade party acts as a release to dramatize their imaginations. It is generally much gayer if you specify a certain type of costume party.

Come as your suppressed desire may bring forth surprising costumes! The sedate scientist may dress as a circus clown; the brilliant career woman may come as a flirtatious, giggling young miss.

Come as a famous sinner is always amusing: your guests may arrive in costumes representing women from Eve to Cleopatra, men from Adam to Captain Kidd.

Come as an advertised product should produce interesting costumes showing cosmetics, food products, furniture, clothes—in fact, any nationally advertised product which is familiar to all who read or listen.

Come as your favorite movie star ought to bring out some real glamour in costumes.

Come in your favorite sport costume can be very funny for an "after sports" party (mentioned earlier) when guests arrive in their original conceptions of what baseball and football players or bathing beauties look like.

Have the guests elect two or three judges to award prizes for the most original, the funniest, the booby to the worst. Prizes, of course, should be inexpensive but in keeping with the spirit of the event.

CHAPTER 11

Party Games

ADULTS ARE DISCOVERING that they enjoy playing games as much as the youngsters, especially when the hostess has chosen suitable games. Much depends upon the nature of the group. Some groups will be reluctant to participate in the more difficult mental quizzes, and elderly people will usually be unable to join in the very active contests. Another point to remember in choosing the entertainment is that some groups are self-conscious and almost resent a game that makes them appear ridiculous. If yours is such a group, choose games that are just fun and unlikely to offend anyone's sensibilities.

A TREASURE BOX OF GAMES

A good hostess should have a box of games which will preserve the life of the party. You can buy such games as Horse-racing, Bingo, Monopoly, for those guests who have the betting instinct. The box should also contain pads and pencils, for the written games which will be played.

Even if you personally don't play cards, or fill in crossword puzzles, or fit together jigsaw puzzles, keep a supply of them on hand as well. Occasionally you may have guests who prefer cards (even if the invitation did not specify a card party), or one of your guests may like to work out puzzles. It is true that such guests may not add to the party, but the truly courteous host or hostess will not insist that they join in a game they dislike.

A card file of games to play should be part of your equipment. When you play an amusing game at someone else's party, or read of one which is interesting, or find that certain games are popular at your own parties, write them down on separate cards, and keep those with all the other paraphernalia, so that you may refresh your memory when planning games for your next party.

Prizes are always fun. They give the players an incentive and are souvenirs of your lovely party. Make or buy some inexpensive, amusing prizes, and keep some of them in your treasure box. Then, when the party comes around, you won't have a lot of last minute details to take care of and you won't have to worry about running out of ideas or prizes.

PENCIL AND PAPER GAMES

Some players think best when they have pencils in their hands, and more time to concentrate on the answers. Besides, they may find it more relaxing than speaking or acting. For that reason it is usually wise to include several pencil and paper games in your party program. There are several in the following pages.

O SAY CAN'T YOU SEE

Several years ago a man I know conducted a survey to see how many Americans really knew what their flag looks like. He started out with a pad and a red and blue pencil and asked 100 people, picked at random, to draw the flag. It is a rather pitiful fact that only one person in the 100 drew the flag correctly. He was a Colonel in the army and had to make two attempts before he got it right. What can you and your

guests do with it? Give out pencils and paper and tell everyone to draw an oblong about 1½ times as long as it is wide. Now, in that oblong draw the American flag. It is doubtful if more than one person in the group will get the flag correctly. Try it and see. Since there are plenty of flags around you can always check up and spot the drawing (if any) that is correct.

THE GAME OF ADJECTIVES

This is one of the funniest games we know and it is definitely worth a little trouble in preparation. Before the guests arrive prepare a fairly good description of the forthcoming party leaving blanks for adjectives. This should not be more than 300 words long and should be typed in triplicate. Make as many copies as you expect guests and when you have them all finished place a sheet of blank paper over each one and cut out slots on this top sheet where the blanks appear on the typed sheet. Now pin or paste the two sheets together at the edges. When you give these double sheets to each guest there will be nothing on the top sheet but a number of slits at various places. The object is to write in the slits the craziest adjectives you can think of. When everyone has done this remove the top sheets and read the results. They will be hilariously funny. Here is the beginning of a sample to go by:

On Saturday evening at the ..... home of ..... Mary Smith, a number of ..... boys and ..... girls met for what they thought would be a ..... time. The ..... hostess played many ..... games after a half hour of ..... conversation. The many ..... guests enjoyed these ..... games but were anxious to get to the ..... refreshments. Among those who did well in the first and second games were ..... Alice Noble, ... Henry Jones, ... Peter Davis, etc., etc.

You can well imagine how this description of the party will turn out when filled in with ridiculous and crazy adjectives, and how many different varieties you'll get.

CRACKER-WHISTLE GAME

Select two teams and line them up facing each other. Now give each player a cracker. At the word *go* the first player of each team must eat the cracker as quickly as he or she can and, when finished, must whistle clearly, turn all the way around and face the next player who must do

the same thing. When player number 2 has done this he must face player number 3 who goes through the same antics and so on down the line. As this is a race against time there will be a lot of fast cracker eating and whistling (which can't be done when laughing). The team that completes its crackers and whistles clearly first wins the game.

INITIAL WORD PAIRS

This has to do with pairs of words. You select one particular letter and each guest in turn is to name two words, the first word to begin with a letter of the alphabet (in order) and the second word to begin with the chosen letter. Suppose you choose the letter D. The first guest must say two words with the initials A D, the next guest must say two words with the initials B D, the third guest must say two words with the initials C D, etc., all through the alphabet. The words must have some connection with each other or they must be associated together. Here is an example:

1st guest: Anno Domini
2nd guest: Big Deal
3rd guest: Cash Down
4th guest: Dumb Dora
5th guest: Easy Dough
6th guest: Five Dollars
7th guest: Great Dane
8th guest: Happy Days
9th guest: Idiot's Delight
etc.

Allow only one minute for each guest and, of course, you'll have to skip over the impossible letters like X and Z. Anyone who fails to answer correctly is out of the game.

INITIALS GAME

This game is a lot of fun in small groups. Give your guests pencils and paper and tell them to write down the names of the famous people you give them. The object is to fit the initials of these famous people to two or three words which either describe them or are humorously connected with them. Here are a few examples:

Robert A. Taft	Readily Attacks Truman
Eleanor Roosevelt	Enviable Reputation
Albert Einstein	Amazingly Erudite
Hopalong Cassidy	Hypnotizes Children

You can also include in your list the names of some of the guests in the group. The winner, of course, will be the one who has the most appropriate words.

THE FORBIDDEN LETTER

Agree on some letter that is to be tabu and ask each guest in turn a question which must be answered truthfully without using the forbidden letter. You, as host or hostess, may use the letter in your questions but the answers must *not* contain it. Here are a few examples, assuming the forbidden letter is I:

Question: How do you feel today?
First guest: "O.K."
Second guest: "Not bad"
Third Guest: "Better than yesterday"

If any one slips up and answers "All right" or "Fine" or "I feel pretty good thanks" he is out of the game.

LONG WORD GAME

Give out pencils and paper and tell everyone to write a five letter word vertically as shown. Suppose the word is *harms*.

H	S
A	M
R	R
M	A
S	H

Now directly opposite this word, write the same word backwards vertically so that the H is directly opposite the S and the A is directly opposite the M etc. The object of this game is to write the longest words you can think of beginning and ending with these letters. The first word might be HallucinationS, the second word might be that giant, AntidisestablishmentarianisM, etc. The guest whose paper has the longest words between these letters of course wins the game.

DESCRIPTIVE ART

This is a most amusing game particularly with people who are *not* able to draw very well. Give out pencils and paper and call for a drawing of a lion looking straight at you, a giraffe nibbling something from a tree, a dog running after a cat etc. You can make up your own items and the prize should go to the one whose drawings are the funniest. Be sure not to tell the guests that the drawings must be funny—they must take this game perfectly seriously. When the papers are all in everyone will have a laugh at everyone else because there is sure to be an assortment of weird art.

APPLE RACE

This is a hilarious game of skill played between two teams. Have the teams lined up facing each other, standing about four feet apart. In front of each player place some round object such as an apple. Two collectors with empty baskets now stand at one end of each line and at the word "go" the first player on each team picks up the apple in front of him handing it to his neighbor who must pick up the apple in front of him and hand both of them to the third player. Each player in turn has more apples to hand onto the next. The last player, after picking up the apple in front of him as well as holding all the other apples dumps them in the empty basket.

If there are more than six or seven players on each team, it would be advisable to substitute walnuts for apples. The team that gets all the apples or walnuts successfully into the empty basket first, wins.

CONCENTRATION GAME

Give out pencil and paper and read the following to your guests fairly slowly. Tell them you will not repeat so they must listen very carefully and do exactly as you tell them to do. When everyone is ready, read the following: In the center of your paper write the word *year*. To the left of the word *year* write *day*. If a minute is more than an hour, write *week* under *year*. If there are more weeks in a month than months in a year, cross out the word *day* and write the number of seconds in a minute under the word *year*. If there are more seconds in a minute than minutes in an hour, don't cross out the word *year* but write the word *month* under the word *day*. Don't write the number of months in a year over the word *year* unless there are as many days in a week as there are weeks in a month. Otherwise write the number of hours in a day to the right of the word *year*. Now cross out the word *day* and write the number of weeks in a year over the word *year*. If there are more weeks in a year than days in a month, cross out the number of weeks in a year that you wrote over the word *year*. The first one to have the correct answer which is

52
day year 24

wins the game.

A CURRENT WHO'S WHO

A week or two before the party go through current magazines and newspapers, and cut out pictures of people who are national and international figures. Just for fun include one or two local characters. Number the pictures, tack them up on the wall, or paste them on one large cardboard. Ask the players to guess the names of these public figures. The one who answers the most wins the prize.

WHAT'S IN A SONG?

These answers may not be found in the current hit parade, but almost everyone knows the old songs. Ask the players to give the names of three songs in which a specified object (such as fruit, or girl's name) is given in the title. These titles are mentioned just to help out:

The object	*Song titles*
heart	None but the lonely heart My heart stood still Let me call you sweetheart
fruit	Yes, we have no bananas An apple for the teacher Life is just a bowl of cherries
rainy weather	April showers Let a smile be your umbrella Rain, rain, go away
rivers	Old man river Where the river Shannon flows River, stay away from my door
states	Missouri waltz Carry me back to ole Virginny Louisiana hayride
girl's name	Margie Ramona Chloe
colors	Put on your old gray bonnet My blue heaven Little white lies

BRAIN STRAIN

Ask the guests to make up rhymes of only two words, as an answer to these questions. (For example, if you ask for a *cranky employer* the rhyme would be a *cross boss.*) Maybe some budding poets will come up with others. The most original wins a prize.

Quiz	*Answer*
short poem	terse verse
good time without money	free spree
wordy story	verbose prose
well-behaved youngster	mild child
woes which come in pairs	double trouble
uncles on distaff side	mother's brothers
married women's existence	wives' lives
rabbit with sense of humor	funny bunny
rabbit's home in the Netherlands	Dutch hutch
student of money	dollar scholar
expert weatherman	blizzard wizard
obese feline	fat cat
playthings of male child	boy's toys
head of the robbers	chief thief
huge swine	big pig
pussy's glove	kitten mitten
two weird people	gruesome twosome
well-shaped body	classy chassis
questioning your own existence	I? Why?

BLINDFOLD WALK

Select the most dignified guest for this one. On the floor place several objects, such as books, vase of flowers, a purse, cigarette box, and so forth. Have the player walk a straight line, lifting his feet high over these objects so as not to touch them. Then blindfold the player and take your time about tieing the knot, because during this interval the other guests very quietly remove all the objects from the floor. The player is then told to repeat his walk, not touching the objects. He will make a gingerly zig-zag progress across the room—during his walk give him a lot of encouragement and cheers. At the end of the walk, when the blindfold is removed, it's fun to see the expression on his

face when he discovers he's been walking precariously along a clear path.

CHARADES

Like the time-honored spelling bee, playing charades is a game that is always sure to evoke interest. Guests are divided into two teams. One team leaves the room and decides on a saying or even one word which they will dramatize. They come back to the room, and announce to the opposing team how many words in their saying, or how many syllables in their word, and proceed to act it out.

If, for instance, they took the word "ecstasy"—one would write the letter "x" on a sheet of paper, and hand it to another player who writes the letter "c" on a paper. (Explanation: x to c.)

Or, if they took "the taming of the shrew" you can see how that could well be acted out, a male member of the team spanking a female member who keeps on ranting.

The first member of the opposing team who guesses, scores a point, and his team gets a point, too. Final scoring is done, when each team has had a chance to go out several times and come back into the room to act out a scene.

SCAVENGER HUNT

You may plan a hunt inside the house, even in one room. Before the guests arrive, hide about twenty to twenty-five little articles, in such a way that they will not be obvious, yet can be seen if one searches for them. Such items as a ribbon bow, a pencil, tiny pill box, eraser, paper clip, thimble, book of matches, could be placed on top of a bookcase, or pinned inside the drapery, or placed on the window sill, or slipped behind the upholstery cushion.

Have ready sufficient copies of the list of "treasures." When the hunt is to start give each player a list and a pencil. Specify a certain time limit, say twenty or thirty minutes, with instructions that the players do not call out their finds, but check them off on their lists. The player who hands in a completed list first, or the one who has the largest number checked on his list at the end of the specified time, is the winner!

PICTURE CHARADES

This is a paper and pencil variation which is played by individuals, rather than teams. A player draws a picture or a group of pictures to

depict a word or series of words, and the other players must guess what it is.

For example, the word "blackmail" could be drawn to show a black envelope, with a stamp and postage mark on it.

The word "exacting" could be shown by drawing two eggs acting on a stage.

"Fortune" could have two pictures; one a fort, and the other a bar of music.

"Down the hatch" would be drawn as a hatch on a ship and a person entering it.

ART FOR SCRIBBLERS

Each player is given a paper and pencil, and is told to draw one line about an inch long—it may be zig-zag, curved, straight, angled. The paper is then passed to the player on the right, who continues to draw about another inch, starting from that original line and forming it into some shape. This continues on, until every player has had a chance to add his art work to each sheet. A merry idea is to give titles to each masterpiece after it has been produced. Put them up on exhibition, and give prizes for the most artistic, original, funniest—by popular vote of all the guests, of course.

REPORTER AT THE SCENE

Before the party, cut out a dozen full page pictures from magazines, showing different scenes—at the beach, flying, inside a house, theatre, inside a store, a foreign city, a ship at sea, a factory, an automobile—and hang these pictures on the wall at eye level. On each picture put a letter—from A to L—and have the players look at the pictures, writing down meanwhile every object in that picture which starts with an "A" or with a "J" or whatever letter you have designated. A player may select one particular picture, or even several of them. Set a time limit, and at the end of that time the one who guesses the most objects of a particular letter in a picture is awarded a prize for good reporting of the scene.

SECTION 4

Budgeting for Happiness

By ELSIE STAPLETON
DEMETRIA TAYLOR

CHAPTER 12

Your Matri-Money

By ELSIE STAPLETON*

MATRI-MONEY IS THE MONEY that two can't live on as cheaply as one. It is the coin of marriage. Specifically, it is the money that keeps the roof over the family, furnishes their home, stocks their pantry, clothes their persons, buys their fun, advances their security, education and health. And puts some pocket money in their purse.

If you are single and have only yourself to consider, how you spend your money is your own business. You may save or squander as you please. You are the only one made happy or unhappy. But when you marry and fling your money away like picnic dishes, you are misusing, not your own money, but the cash of the partnership. Marriage is a business, and like every other enterprise that uses capital, it has to stay solvent to keep healthy.

LONESOME TO BUDGET ALONE

It has been my experience, when talking with thousands of couples, that life within the snare of harness or cage can be exceedingly felicitous once the occupants have a good workable plan that both of them go along with. But it is a lonesome business to budget alone. It is a heart-breaking task when one partner has to set up a spending plan and see it through solo. Indifference, inconsideration, uncooperativeness can leave a budget to die on its feet. One person can balance a budget, but it takes two to keep it in balance. Two partners have to work at a marriage to make it go. The same two people have to work at a budget to make it go.

THE WORKING WIFE

I find that most wives who work consider the money they earn as a contribution to the matri-money. And certainly it is. It may be spent or saved—for the common cause. A wife who earned $125 a week

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asked me to help her set up a spending plan based on her husband's income alone. "It's a great temptation," she said, "to live on both our incomes. But I don't want to grow accustomed to it. You never can tell. Something may happen. I may lose my job. So I want to get along on what Bill makes." She was a wise planner. I've seen many cases of the reverse, where two good earners were suddenly forced to get along on the wages of only one, after having lived for several years on their combined incomes. It isn't hard to go up in your spending habits, but it is mighty hard to come down.

Whether they are conscious of it or not, matri-money colors a couple's relations from the day of their meeting to the day of their wedding; from the honeymoon to the homemaking, and from then on through life. So it stands to reason, the more intelligently they handle their matri-money, the more compatible the partnership.

Couples who discuss and agree upon a major or a near-major purchase don't need to worry about maltreating the matri-money. Nor do they risk making each other miserable. The level handling of matri-money is predicated upon the first rule of Spending for Happiness. It is knowing what you want most out of life—and aiming your money toward that objective. Certainly you will be more likely to hit the target named "Wishes" than if you spray your matri-money like buckshot at everything in sight.

CHAPTER 13

Plan Your Spending

By DEMETRIA TAYLOR

NOBODY CAN TELL YOU exactly how much to spend for certain things in your home or for personal pleasures, nor can anyone lay down a rule about how much you ought to save each week. The allotting of expenditures and handling of finances is a matter which has to be worked out specifically by each family.

It is advisable to formulate a plan, based on your household income and individual tastes in living. Within sound judgment you must determine what amount ought to be spent, and how much should be put away in savings. The rule used to be that you spent a week's salary for a month's rent (whether you leased an apartment or were paying

off a house you bought). However, in recent years there have been so many unnatural situations regarding adequate housing, that you might not be able to follow this rigid rule of "one week's salary" for rent. Besides, the buying power of the dollar has lost its normal value, and taxes (federal, state, local, luxury, sales, and so on) cut into the weekly income; thus, a strict budgeting standard—percentage wise—is impossible to compute in a general sense. Every household has to work it out individually.

YOUR SPENDING TASTES

It is almost as impossible to find two couples with identical tastes in spending as it is to find similar fingerprints. Therefore, before you start making your definite budgeting plans, ask yourselves the following questions and decide what manner of spending and saving will make you both happier.

DO WE PREFER:

To rent an apartment or a house?

To buy or build a house?

To move into the "best" neighborhood, or live in a modest place for the present?

To buy an automobile for more permanent pleasure, or spend the money on the temporary entertainment of theatre and such forms of amusement?

To entertain at home often, or go out to places of amusement?

To eat most of our meals at home, or to frequent restaurants?

To join a club, or separate clubs, in our neighborhood, or wait until we are more established there as a family?

To buy fewer, expensive clothes, or to get lower priced clothes more often?

To go on several small holiday trips throughout the year, or to wait for the one larger vacation trip once a year?

To travel by bus inexpensively, or to go by train or plane?

To pursue hobbies or studies which entail financial expenditure, or indulge only in those which are free?

To live on husband's salary only (if wife works), or use both salaries?

To have the dependent (if there is one) live with us, or send a weekly remittance to that relative?

To subscribe to magazines, book clubs or other services, or buy them singly as we desire them?

To pledge periodical donations to charity, or to give to whom we think most needy at different intervals during the year?

To buy bonds or other investments as a savings method, or put money directly into the savings bank?

To open charge accounts, or pay for things at the time we buy them?

To buy what we want now on installment plan, or wait until we have enough money to pay cash?

To put money in the savings bank each pay day, or only when there's cash left over after we buy what we want?

To carry life insurance or some form thereof, or to rely on savings or some other method?

Of course, the foregoing are the general problems which some young people have to face when newly married. Even if they do not refer to you specifically, they will suggest a method to follow when working out your own ideas and arriving at budgeting decisions.

CHAPTER 14

What to Look for in a House

By DEMETRIA TAYLOR

THE MAIN ITEM IN YOUR budgeting plan is the roof over your head, whether it be one room or a whole house.

A house is the dream part of every girl's "hope chest." It has become the legendary "man's castle" in the masculine mind. But in transferring the dream to the reality, no purchase or undertaking needs so much careful and cautious planning as a house. A house cannot be bought as so much merchandise by the pound or the gallon, and you cannot take it back to be exchanged. It is a permanent thing—it will be your home, you will spend money and energy and high hopes in furnishing and improving it.

Many couples who buy or build their own houses fail to realize that a top-heavy financing obligation is often incurred, which strains the budget completely out of balance.

Before you decide on the final step toward the joys and responsibilities of becoming the owners of a house, take all these factors into consideration:

Is the architectural design one that will please you permanently?

Is the construction sound, regardless of how beautiful it may look on the surface? (Have an architect, or some other building expert, check the basic construction first.)

Is it planned so that when your family increases the house will be able to accommodate the additions conveniently?

Is the exposure to sun and ventilation what you require?

Is the neighborhood a settled one, or is it running down? (That would affect any future selling price, if you should want to sell the house.)

Is the neighborhood too expensive for you? (You might find that "keeping up with the Joneses" has more detriments than advantages.)

Is the neighborhood suitable for raising your eventual family? (School buildings, teaching standards, play facilities, good companionship, are important for children.)

Is there proper police and fire protection?

Is the neighborhood one which has adequate paving, water, gas, electricity and other utilities? (If not, you might find yourself saddled with additional taxes and assessments when they are installed later.)

Is the price for the site proportionate for the neighborhood, or is it on a highly speculative basis? (Speculative price is always risky because there is a possibility it might fall, and the resale value falls, too.)

Is the house convenient to transit lines? (Commuting can become very tiring and a waste of time. Commutation fares also increase the cost of living in the house.)

Is there a mortgage, and is it one you can afford to carry?

Is the tax and assessment rate reasonable?

Is the house in good condition (provided you buy, not build), or will you need to spend a great deal of money to remodel it? (In some localities, the more you improve the higher you are taxed! And zoning laws must often be considered before improvements are permitted.)

Is your contract with architect, building contractor, and other men working on the house (provided you are having one built) legally sound? (Better have a lawyer or your bank's real estate department look over every paper before you sign it. Bad contracts become costly as the house erecting progresses.)

Is the cost of upkeep and the added work to be done in the house and grounds worth while—rather than the convenience of an apartment—even to the extent of having to sacrifice buying many other things in order to maintain the house? (If so, have a happy time with your house and may it prove a satisfying reward for good budgeting.)

CHAPTER 15

Guides for Budgeting

By DEMETRIA TAYLOR

NOT ALL PEOPLE FOLLOW the same procedure in budgeting. Some use the old-fashioned method of the tin box, in which are smaller boxes or envelopes, individually labeled "Rent"—"Food"—"Charities"—and so on. Into these containers a sum of cash is put on paydays. Others keep a separate check account for budgeting purposes, and each week or month they draw checks for the separate items in the budget list.

If there is any money left in a certain category, at the end of the allotted budgeting period, some budgeters take out that unspent money and transfer it to "Emergencies" or "Reserve" or they may deposit it in their savings account. Whereas other budgeters allow any unspent monies to remain in the box, envelope or bank account, to accumulate until such time as there may be need for a little more than the originally designated allowance for that particular item.

Regardless of the method you devise, be sure it is simple and satisfying to both of you, and stick to it. Try it first for a week, then for a month, then for a year. Take an average during those periods to find out where you have allowed too much or too little for some particular classification, and make adjustments in your budgeting plan for that item. It can hardly be expected that you will be able to formulate a foolproof budgeting guide the very first time you work it out with paper and pencil. A little experience, a little patience—and you'll soon find your own guide to happy budgeting.

BASIC EXPENSE GROUPS

Generally there are six major groups into which expenses fall:

1. SHELTER: For apartment dwellers this is the rent. For homeowners it means mortgage payments, taxes, repairs, etc. Commutation (if in suburban areas) is included in this group.
2. HOUSEHOLD OPERATION: Running the house, expenses for services such as telephone, laundry, lighting, heating, cleaning help.
3. FOOD: Includes expense of family dining out, as well as family meals at home.

4. CLOTHING: Includes expense of cleaning, repairing and storing, in addition to cost of new clothes.

5. ADVANCEMENT: All expenses not included in foregoing "fixed" items for the family, such as automobile, gifts, hobbies, charity, entertainment, vacation.

6. SAVINGS: Amounts put into savings account, life insurance or other form of investment.

EXPERIMENTAL PERCENTAGE BUDGETS

Before deciding on your ultimate budget plan, try it out for a month or two. Keep track of expenditures under the six basic groups, and arrive at the percentage each group averages. Here are *sample estimates,* one based on a lower salary and small apartment, the other on a higher salary and a house:

Estimated budget—$2400 annual income ($200 monthly)

Shelter	25%	$50
Household operation	10%	20
Food	25%	50
Clothing	15%	30
Advancement	15%	30
Savings	10%	20
Total	100%	$200

Estimated budget—$6000 annual income ($500 monthly)

Shelter	25%	$125
Household operation	16%	80
Food	18%	90
Clothing	14%	70
Advancement	17%	85
Savings	10%	50
Total	100%	$500

A more graphic way of determining how to divide each one of these six expense groups is to draw a separate "pie" for each classification, and then proceed to cut it up into sections. In this way you can help yourselves to determine which parts get the major spending portion, and which parts lend themselves to economizing.

KEEPING YOUR OWN RECORDS

You may find it more convenient to keep a weekly record, or semi-monthly or monthly, dependent on how often payday rolls around in your house. There are certain "fixed" items, such as shelter, food, savings, mortgage payments, insurance, to which you allot their specific costs annually. In order to break these amounts down, simply divide the annual total amount of each item by the number of paydays in your family—if it is weekly divide by fifty-two, if it is monthly divide by twelve, and if semi-monthly by twenty-four.

This *sample budget sheet* is given as a suggestion. You will, of course, make your own plan according to your family's income, desires and expense.

MONTHLY RECORD——————19—

Items	*Total Allowance*	*Total Spent*	*Saved*	*Went Over*
Shelter				
Rent				
Commutation				
Mortgage interest				
Mortgage amortization				
Fire insurance, building				
Taxes				
Assessments				
Water				
Repairs, building				
Household Operation				
Electricity				
Gas				
Coal or oil				
Telephone				
Laundry				
Ice				
Fire insurance, household				
Other insurance, household				
Housecleaning supplies				
Repair, household articles				
Window washer				
Houseworker				
Garbage collector				

MONTHLY RECORD——————19—

Items	*Total Allowance*	*Total Spent*	*Saved*	*Went Over*
Food				
Fruits and vegetables				
Groceries				
Meat and fish				
Eggs and dairy products				
Bakery				
Family meals at restaurant				
Clothing				
Clothes for wife				
Clothes for husband				
Cleaning, pressing, repairs				
Storage				
Insurance, clothes and jewelry				
Advancement				
Amusements:				
Theatres				
Movies				
Night clubs				
Automobile:				
Gasoline and oil				
Insurance				
Repairs				
Garage				
License fees				
Tires, batteries, accessories				
Payment (if on installment)				
Books and magazines				
Charity donations				
Church fees and donations				
Club memberships				
Education—special courses				
Entertaining:				
Family gatherings				
Liquor				
Parties for guests				
Gifts:				
Birthdays				

MONTHLY RECORD——————19—

Items	*Total Allowance*	*Total Spent*	*Saved*	*Went Over*
Christmas				
Weddings, anniversaries, etc.				
Health:				
Dentist				
Doctor				
Oculist				
Accident and health insurance				
Hospitalization insurance				
Medicines				
Hobbies				
House furnishings				
Personal expenses:				
Barber shop				
Beauty shop				
Candy and tobacco				
Carfare and newspapers				
Cosmetics and toilet articles				
Sports				
Vacation and travel				
Savings				
Savings bank				
Annuities				
Life insurance				
Bonds				
Investments				
Pension plan				
Social security				
Other savings plans				

As a final word, such records are not meant to be merely bookkeeping entries after expenditures have been made. Their purpose is to assist you in wise spending so you may enjoy the fullest benefits of your income, and in savings for a continued sense of happiness. You will have comfort in knowing that in case of emergency you will both be prepared to meet it on your own.

SECTION 5

Interior Decorating —for Now and Later

By CATHERINE BLONDIN
GEORGE W. HANSEN

CHAPTER 16

Your Home Accents Your Personality

By CATHERINE BLONDIN

WHETHER YOU CHOOSE traditional furniture, or your tastes are attuned to the modern trend, or you combine both charmingly, the interior of your house is a reflection of your own personality. Whether you live in a whole house, or in a modern one-room and kitchenette apartment, your own ideas can add distinction to your interior decoration.

A professional decorator can be your very good friend by leading you to those things which will fit into your scheme of living. But if you cannot afford one, you needn't be afraid to embark on your own. You buy your own dresses and hats—your husband buys his clothes and accessories—so why not use the same principle in buying and making things for your home? Select those which suit your personalities—his as well as yours—because no one really knows your tastes better than both of you do.

SHOPPING GUIDE

You will live a long time with the furniture and decorating accessories you now buy; you must plan ahead for the time when your dwelling place will be larger, when your family will increase. Therefore:

Don't pay a high price for anything which is of a temporary nature and may need to be replaced when you get a larger apartment or house.

Don't buy the first thing you see. Shop around, compare prices and values.

Don't permit a salesclerk or a decorator to coax you into buying something which you really don't want or cannot afford.

Don't buy the cheapest grade of anything—instead, buy the best grade of a certain item. For example, buy the best article in cotton rather than the cheapest quality linen or wool; buy the finest grade of rayon rather than the cheapest type of silk.

Don't buy haphazardly—make a list before you embark on a shopping tour, specifying how much your budget will allow for a certain item and try to stay as near that as possible.

Don't buy a complete suite of sofa and two armchairs, if you don't need or want the three pieces. It is wiser to choose individual chairs after you get the sofa.

Don't be talked into buying entire bedroom or dining room suites, if you have no room or desire for all the pieces. Here, too, you should select the separate pieces according to your preference.

Don't plead ignorance as an excuse for not knowing how to decorate your own home. Visit the nearest furniture departments, see how they set up their "sample rooms," look through the home magazines which feature interior decorating departments and carry beautiful advertisements from reliable manufacturers. Those sources are endless and very satisfying.

Don't be a "copycat" as far as decorating your home is concerned. Just because everyone else has a popular style of drapery, or a certain kind of lamp, or covers the floor with a particular type of rug, is no reason for you to follow suit. You wouldn't think of wearing the same costume any other woman in your group wears—so why emulate the style of decorating if you have ideas of your own? Exercise your imagination, be guided by your good taste, and of course by your budget.

Don't spend all your decorating allowance on one expensive piece of furniture, and then fill in with inferior grade accessories. Better spread the money so everything will be in the same category. (You wouldn't wear a mink coat with a two dollar hat!)

Don't think you must furnish your entire house at once; it's better to get the basic pieces of furniture, then fill in with rugs and curtains, pictures and mirrors, accessories and lamps, as the budget permits.

Don't let anyone else make final selections of your color schemes, wall paper, lamps, and so forth. It is wise to ask opinions of people who know; but the final choice must be made by you, as you will have to live in the house!

Don't buy the things which only you like—consult your husband's tastes. Remember, he shares the house with you.

Don't be cowardly about wedding gifts. If some of them just don't fit into the decorating plan of your home, exchange them (with the consent of the giver, of course) or display them only when that donor comes to visit.

Don't be afraid to mix furniture periods—modern can harmonize well with traditional periods, provided you use judgment in doing so.

EXPRESS YOURSELF IN COLOR

No one knows better than you how you react to certain colors. Select the colors in your home which make you feel happy. However, bear in mind that there are some color principles which, if heeded, will prove valuable in your ultimate decorating theme.

SUNNY ROOM: Use cool colors. These include green, blue, steel blue, blue-green, soft gray, wisteria.

NO SUNLIGHT IN ROOM: Use warm colors. These include pink, rose, dusty rose, apricot, orange, yellow-biege, mauve, fuchsia, reds, yellows.

Experiment with samples of colors for walls, furniture and accessories, until you find those which please you. Then make your purchases.

SIZE OF FURNITURE

The same furniture might look differently when you get it delivered to your home from the way it looked when you saw it at the shop or in an advertisement.

Make use of your tape measure before final decision, to know if the size and scale of furniture will fit into your home properly.

SMALL ROOM: Buy furniture of small scale. This doesn't mean it has to be "pint size"—but the frames needn't be massive and the upholstery should be flatter and not overstuffed. Perhaps a love-seat (or a pair of them) rather than a very large sofa. Two smaller tables, instead of one large size. The pattern in upholstery and drapery fabrics must avoid large designs and startling colors.

LARGE ROOM: No furniture of tiny scale. Get proportionately good-sized sofa, chairs and tables. Patterns and colors of decorating fabrics may be more conspicuous than in the small room.

CHAPTER 17

Walls—Decorating Background

By CATHERINE BLONDIN

YOU CAN MAKE a room appear larger or smaller, the ceiling seem higher or lower, and architectural faults appear to vanish—all through the optical illusion which you may create through color and design used on your walls and ceilings.

WHAT WALL PAPER WILL DO

Wall paper is the simple means of changing the background or personality of a room, when you get the urge for a new color scheme. Wall paper is within everybody's budget. The important thing is to select the right pattern, in order to have it accomplish the desired result for your room.

SMALL ROOM: Made to appear larger with light, cool colors in wall paper, and designs that are small and widely-spaced.

LARGE ROOM: Will look smaller with large designs and darker, warmer colors of paper.

LOW CEILING: Vertical stripes make ceiling look higher.

HIGH CEILING: Looks lower with horizontally striped wall paper.

ARCHITECTURAL FAULTS: Wall paper with all-over pattern hides structural faults, such as irregular ceiling or uneven spots near fireplace. (Do not use stripes.)

BLANK WALL (DINING ROOM OR HALL): Scenic wall paper, or one with an all-over design, eliminates that empty look.

BORDERS ONLY: Frame around doors and windows, in informal rooms (bedroom, dinette, etc.). Vertical borders in four corners of the room, from baseboard to ceiling, make ceiling look higher. Horizontal borders, all around room, above baseboard and repeated on wall under ceiling line, make ceiling appear lower.

THROUGHOUT HOUSE: Don't use vividly contrasting wall paper in each room of the house. It creates much eye-confusion. You may use different papers in different rooms, but have them of *one family* so they look related to each other. And don't forget the kitchen or bathroom—paper is used on their walls for attractive effects.

HARMONIZING WITH DECOR: If your rug, upholstery, draperies, are patterned in large, colorful designs, select wall paper more subdued in color and design; otherwise, room will look too cluttered and "busy." If furnishings are subdued in design and color, you may contrast with a wall paper of bolder pattern and background. Use patience and good judgment in keeping harmony between walls and furnishings.

CEILINGS: Wall paper may be used on ceiling alone (if walls are painted) to produce a smart effect. Use a design which will not clash with the decoration of the room. An all-over or a striped pattern is suggested; but bear in mind the ceiling will appear much lower.

COMBINING WALL PAPER AND PAINT: A very new idea—but one

which must be approached with great care—is papering three walls and painting the fourth, or vice versa. The "odd" wall should be the important one in the room, such as the one in the living room against which you put the large sofa, or the wall in the bedroom against which you put the bed. Be sure that the solid color of the paint harmonizes with the wall paper, and that both blend well with the design and color of the furnishings in the room.

COMPOSITION MATERIALS FOR WALLS: In addition to wall paper, there are now heavy fibre papers in designs some of which simulate fabric and wood textures. For bathroom, kitchen and nursery or playroom walls there are also new composition materials which resemble tile and, with the fibre backing which comes with them, are easy to paste on the wall.

ALCOVE: Use the same wall paper or paint as the rest of the room, if you want to camouflage the alcove. But if you want to emphasize it, use a wall paper if room is painted, or vice versa.

WHEN YOU USE PAINT

You have only one thing to consider—color! Design does not enter into your planning, unless you are combining paint and wall paper. If you are doing the painting yourself, or hiring a professional painter, study the color samples diligently to see how they harmonize with the furnishings in the room. You may need to mix and then mix some more, before the right color is found. But be adamant and make sure you get the right one.

SMALL ROOM: Walls and woodwork to be one color, preferably a light, cool tone.

LARGE ROOM: If furniture is large, and furnishings are colorful, use a color contrast on wall—dark if light furniture, or light if dark furniture. If furniture is subdued in color, and smaller in size, walls may be a deep, warm color. Woodwork may be painted in contrast.

LOW CEILING: Paint a lighter tone than walls.

HIGH CEILING: Paint darker color than walls.

SQUARE ROOM: To create appearance of length, paint three walls the same and the fourth wall a contrasting color. (This should be the important wall.)

LONG, NARROW ROOM: Paint the two long walls darker color, the two narrow walls a lighter shade.

ALCOVE: Use same paint if you want room to look larger. But paint it in contrast to the rest of the room if you want to dramatize the alcove as something special.

BEAMED CEILING: Paint same color as rest of ceiling if you want beams to be inconspicuous. Or, to produce an effect, paint them color of wood (unless they are of fine natural wood, in which case play up their natural beauty).

THROUGHOUT HOUSE: A relationship should exist between the rooms and halls; even if you use different color paints in separate rooms, see that they don't clash.

CHAPTER 18

Furniture Layouts

By CATHERINE BLONDIN

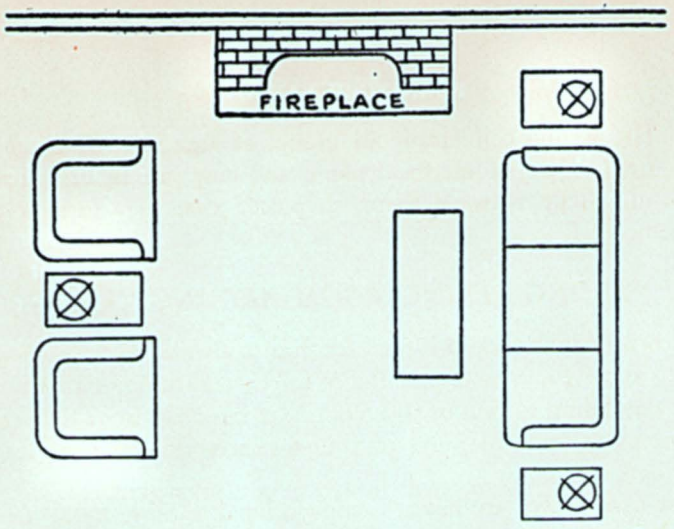
CERTAIN BASIC DECORATING rules will help you plan the floor layouts so that you get the most interesting arrangements, which will show your furniture off to best advantage and prove convenient at the same time.

LIVING ROOM ARRANGEMENTS

Let us say, for instance, that your larger pieces of furniture consist of a sofa, two armchairs, a coffee table, one or two end tables. Naturally you should first designate a focal point in your room, such as a fireplace, a large window, a bookcase against a wall, a piano or television set, or even a large wall with nothing on it. (A very good idea for the man of the house is to draw a miniature floor plan on a sheet of paper, make cut-outs of the furniture—in tiny scale—and keep moving them around on this make-believe floor plan until the most suitable arrangement is found.)

The accompanying drawings of floor plans show how the same furniture may be arranged in various ways: in each there is a grouping for ease of conversation:

If you are blessed with a very large living room, and have additional chairs, tables, desk, it is better to arrange two separate conversation groups at different parts of your living room than to have the family or guests shout at each other across a wide expanse of room. Your first conversation group, using your large sofa or even two love seats if you have a pair of them, should be near the important focal point of the



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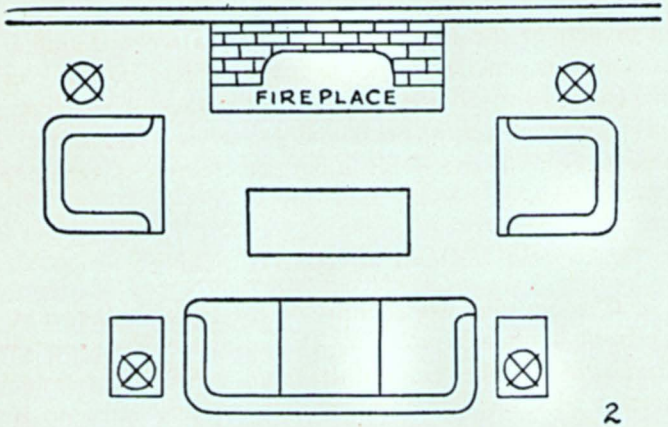

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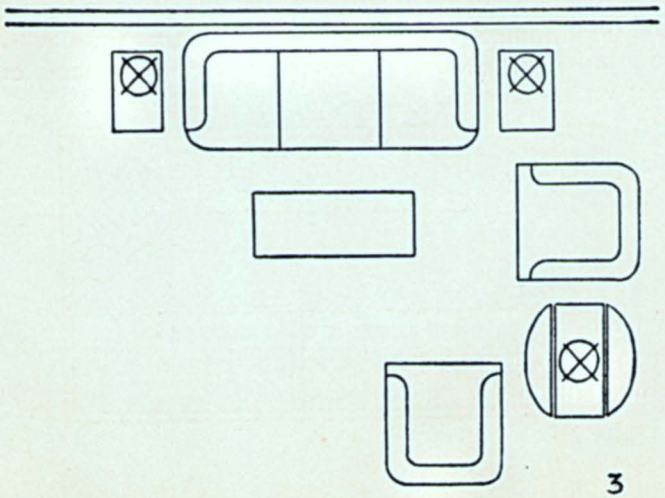

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room. The second conversational group, at another part of the room, doesn't need an important focal point, and may just be two chairs with a table and lamp between them, so placed that they form a pleasant arrangement.

LIVING-DINING ROOM ARRANGEMENTS

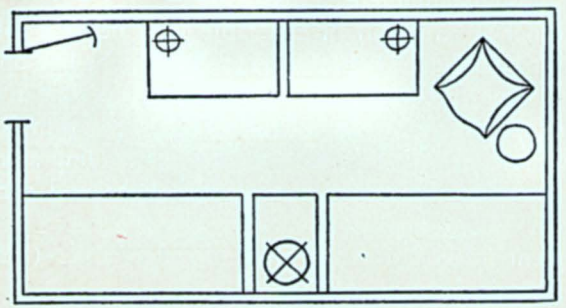
When your living room is used for dining also, and you have sufficient space to allow for a table and chairs for that purpose, plan your layout so that the dining section of the room is as far away from the "conversation groups" as possible, and of course nearest to the door leading to the kitchen.

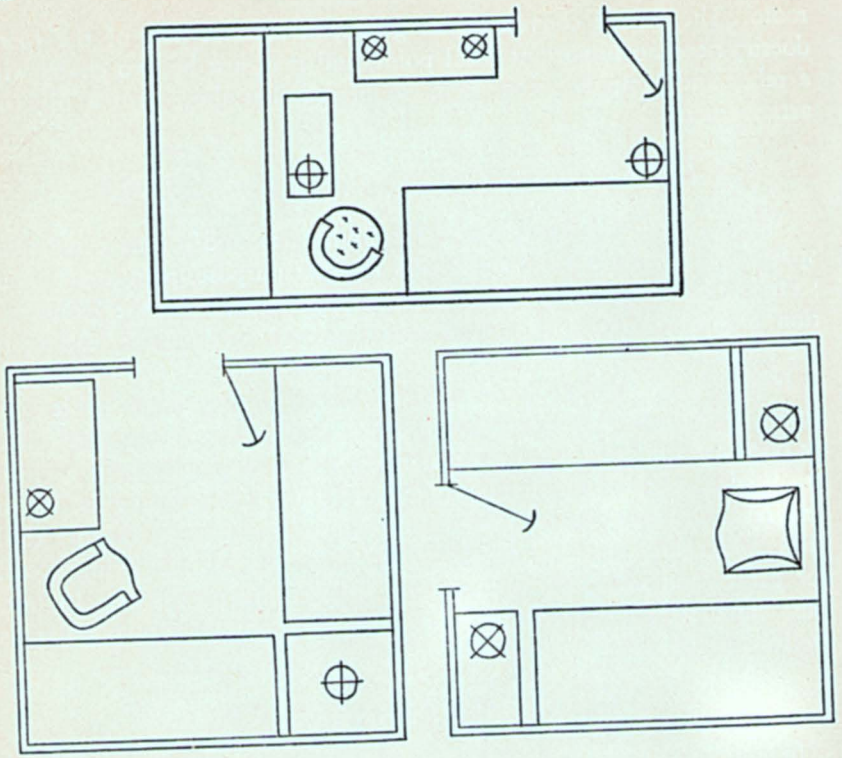
It isn't necessary to have a conventional dining room table and chairs, in a one-room arrangement. You could have a drop-leaf table or one that folds in some other manner, and "occasional chairs" which are used as part of the living room decoration when dining is not in progress. Or, as is general practice in many modern homes, keep a card table and chairs open all the time, in one corner of the living room, for games and snack refreshments and for serving meals, too. In fact, the "game section" of the living room can become a very popular as well as useful spot.

BEDROOM ARRANGEMENTS

In a small room, the arrangement of the beds (either twin size or one large bed) is often a problem. The customary way was always to put the bed or beds in the center of the room, with the headboard against the important wall, but this often robs the room of precious space.

It is no longer considered taking a liberty, decoratively speaking, to put the beds where they will take up as little room as possible. If you have a problem bedroom with little space to spare, these drawings will assist you in planning your own layouts:





HELPFUL HINTS

In any room of the house, even the halls, follow these hints on furniture arrangement:

Do allow free space near doors and window, to permit access to them.

Do keep traffic lanes uncluttered if room has two doors (leading to hall or other rooms) on different walls.

Do cater-corner an armchair or end table (but never a sofa, bed, large table, desk or bookshelves) to avoid a stiffly straight line-up of furniture.

Do arrange some pieces away from wall, and into the room, to avoid large empty spaces in center of the room (unless room is tiny).

Do put a table and lamp next to an armchair standing alone. (It keeps the chair from looking stranded and gives light and convenience for reading.)

Do allow plenty of knee room in front of coffee table. (Stand it at least fourteen inches in front of sofa.)

Do balance height of furniture (avoid all low or all high pieces on one wall).

Do make your fireplace attractive during the summer with growing tall plants in a few pots, side by side, in front of the fireplace. Or build a wood or metal trellis and have ivy growing over it. (This eliminates the gaping open look of an unused fireplace.)

CHAPTER 19

Floors and Their Coverings

By CATHERINE BLONDIN

WHETHER YOU USE AN all-over carpeting, a rug or linoleum, the choice must be based on the same good taste and harmony prevalent throughout your house. Your floor covering is about as permanent as anything else you buy for your house, and it does get a lot of hard wear. Therefore, don't compromise on quality—get the best grade of the material you can afford.

RUGS AND CARPETS

SIZE OF ROOM: Large pattern and bright color on floor makes room look smaller and even crowded. Small pattern or solid color floor covering makes room appear more spacious.

ROOM WITH VIVID COLORING AND DESIGNS: If walls, draperies, furniture, accessories, are conspicuously attractive, the floor covering should be a monotone. However, avoid a pale pastel shade because the rug will look faded by contrast.

ROOM WITH SUBDUED COLOR AND DESIGN: Here you can enjoy whatever rich color or pattern you like. Only be sure the contrast is not too great; there must always be a blending.

SIZE OF RUG OR CARPET: Carpet nailed from wall to wall makes the room look larger. But if you don't intend to stay permanently in your present residence, don't invest much money in wall to wall carpeting.

Buy rugs large enough so the heavy pieces of furniture stand on the rug. A decorating principle is to avoid, where possible, a too-small rug in center of floor and large furniture bordered around it.

SCATTER RUGS: If you find it more expedient to forego the purchase of a large rug or carpet, use scatter rugs—but not too many of them.

Never cater-corner a rug! It must be laid straight. (Keep the wood floor in beautiful condition, if you use scatter rugs.)

PAD UNDER RUG: A pad prolongs the life of the rug or carpet. If you have a hand-me-down rug, put it under your rug until such time as you buy a pad. No pads under a scatter rug, however. If they slip, sew a rubber ring (from a preserve jar cover) with a few tacking stitches under the four corners of the rug. Or buy a commercially prepared liquid rubber which you apply to the back of a small rug with a paint brush.

SHOPPING GUIDE

A rug or carpet must be bought from a reliable dealer who will be able to explain the different weaves and materials, and who will not try to tell you something which is beautiful on the surface only.

ORIENTAL RUGS: This is the luxury class, of course, and it must not be considered unless your room is furnished in keeping with the rug. Unless you are an expert, an oriental rug is a "blind article", so you had better get the most reliable advice before you decide on its purchase.

WEAVES OF DOMESTIC RUGS AND CARPETS: There are five types of weaves. Listed in the order of their quality, they are:

1. Chenille
2. Wilton (a. Wool, b. Worsted)
3. Axminster
4. Velvet
5. Tapestry

However, they come in various grades of materials, so that it is better to buy the finest grade of Wilton than the poorest grade of Chenille, or the best grade of Axminster than the second-best grade of Wilton, and so on.

MATERIALS USED IN WEAVES: The three materials are wool, cotton, and a rayon and wool mixture. In quality, they rate:

1. All wool—finest wearing quality.
2. All cotton—easy to keep clean, wear well, suitable for small budget.
3. 50% rayon, 50% wool—soils quickly, but cleans easily, retains lustre.

LINOLEUM COVERING

This is used for every room of the house, including halls and stairways. Gone is the time when linoleum was considered suitable only for kitchens and bathrooms. In addition to linoleum by the piece, linoleum rugs, there is now linoleum tile which a handy husband can lay himself.

Use your imagination and good taste, and if you know that the pattern of the linoleum harmonizes with the furnishings of the room, by all means be original and put it on the floor. Only make sure there is no incongruity between your floor and the rest of your decorating.

Scatter rugs may be used over a linoleum floor; be sure the pattern in the rugs does not conflict with the floor covering. In that case, it might be best to use a solid linoleum if the scatter rug is patterned.

PLASTIC AND RUBBER TILE FLOOR COVERING

Besides linoleum and linoleum tile, there are now composition floor coverings of plastic or compounds with a plastic binder which are very easy to clean because they are non-porous and won't stain even with harsh cleaners, alkali or acid. In addition, some of them, unlike linoleum, can be laid on concrete. They can be used below, on or above grade and on floors in which there is radiant heat. Rubber tile for special kinds of rooms is also worth considering. It is soft underfoot and retains its lustre. All these modern floor coverings can be used in a variety of ways and, like linoleum, come in many patterns and colors suitable for many kinds of rooms. Again make sure that the floor covering you choose harmonizes with the decoration of the room.

UNCOVERED WOOD FLOORS

If wood has a lovely natural finish, you might just as well show it off if you choose. Consult your nearest paint dealer to find out how to take care of it, and what finish is best to use on the wood. A darker tone is always more attractive than too light a finish.

PAINTED FLOORS

If the wood floor doesn't have a good finish, covering it with paint will make it more attractive. Keep the color of the floor in harmony with the rest of the room. Walking over the floor, however, will sometimes leave marks. Ask your paint dealer to recommend the most durable paint for your particular kind of wood floor.

WALLPAPER ON FLOORS

Yes—this is being done! But it is not recommended for general use. A small foyer, dinette or dressing room (which isn't used too much) may lend itself to this, if you are one of those adventurous decorators. Use cut-out designs, borders, or even all-over design. Paste it on the floor, and when dry, cover it with a few coats of shellac.

CHAPTER 20

Pictures and Mirrors—Glamour Touches

By CATHERINE BLONDIN

AFTER THE WALLS and ceilings have been finished to your satisfaction, the basic furniture moved in, and the color scheme decided upon, you start to add the accessories which will convey the atmosphere you wish to create in each room. At this point in interior decorating your personality really shines through.

But don't go overboard and become "accessory happy." Tasteless cluttering is taboo. It is better to have fewer, lovelier accessory accents than to overcrowd. Do not buy any rug, lamp, picture, mirror, vase or drapery, unless it blends with the color scheme and style of your room.

CHOOSE YOUR PICTURES

Pictures are versatile decorating aids that bring color, design and variety to your home. They assume added importance when grouped. There is no limit to the smart arrangements you can contrive. Mouldings for made-to-order frames will give a professional decorator's look to

the room. Pictures of various sizes and shapes, and even different frames may be combined to form unusual groupings as long as the rules of balance are observed. Above all, any arrangement should look as though it belonged in that particular room setting.

These are general pointers for the selection and hanging of pictures:

ROOM WITH SUBDUED COLORS: Choose a picture of vibrant, strong colors to give vitality to the room.

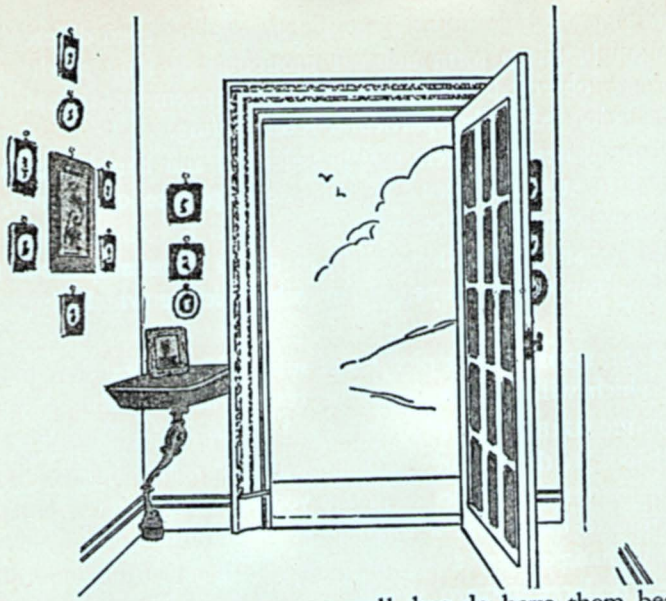
NARROW ROOM: On the long wall, to create a more spacious feeling, hang a landscape or seascape, or any other picture which shows "open space."

VERY SMALL ROOM: Hang pictures of subdued color and design. Choose pictures which will not dominate the rest of the furnishings.

STYLE OF PICTURES: Don't be influenced by art critics against your will. You will look at the pictures on your walls, so make the final selection of subject matter and colors to please yourselves. However, don't get a huge picture to hang over a small piece of furniture, and by the same token don't hang a very small print alone over an important piece of furniture. A large picture should be balanced by a couch, a large chest, a credenza, or hung over the fireplace. Small pictures look best when hung in groups.

MATS: Choose mat in proportion to size of picture and frame. If you have several pictures of different sizes, but want them to be uniform when framed, cut the mat openings wider or narrower, longer or shorter, according to the picture size; cut the outer edges of the mat all alike to fit the same frame size. If several pictures are to be grouped on one wall, keep mats all same color. Best choice for mats is white, cream or light gray. But if you want to produce an original effect, choose a distinctive material and color for the mat—provided it blends with picture and frame and wall. (Brocades and ginghams, desk blotters and wall paper, have been known to serve as mats!)

FRAMES: Their purpose is to add beauty to the picture, not to dominate it. Frame depends on style of picture. A watercolor, Chinese print or pastel calls for a simple frame to suit the subject. Oil paintings need a heavier frame. Pictures of the Victorian era should have frames of the ornate style of that period. Contemporary pictures, of course, use the simplest frames, often just a straight moulding. Novelty frames are made of metal, bamboo, glass and wood, but before buying or making one of them be sure it will not detract from the picture or be too conspicuous in your room. It is not mandatory to have all the frames



alike in one room, or even on one wall, but do have them bear a relationship to each other.

HANGING PICTURES: Neither too high, nor too low, but as near "eye level" as possible, is the best way to hang a picture, except over a fireplace or around a doorway. Of course if it's a large grouping, the upper pictures will reach higher, but the bottom pictures should be seen at proper level. When grouping pictures of different heights, see that the bottom lines are even. Don't hang pictures in "steps." (The only time to do that is when you hang pictures on the wall of a stairway.) Picture to be flat against the wall. Don't let the top tip forward, as if it were hung on a hinge.

Mouldings are not to be used to hang pictures. However, if you want to use it for a very heavy picture, extend two cords from moulding to the back of the picture (at each side). Do not use tassels to decorate the cord, and try to match cord to color of wall. Don't have cords meet in a point, at the top center, when hung on the moulding.

MIRRORS—FOR DECORATION AND USE

A cheap grade of mirror is poor shopping. It's wiser to get a smaller, finer one. There is nothing so disappointing as a mirror which becomes spotted or chipped or cloudy. Mirrors are a household necessity, but they are also used for decoration, to reflect the charm of your home.

OVER A SOFA: A wide mirror gives depth to the room.

OVER FIREPLACE: Any style of mirror (preferably a wide one) to harmonize with room decoration and the fireplace itself.

OVER DESK OR BUFFET: Dependent on style of room, a square, oval or wide mirror.

OVER HALL TABLE: Dependent on style of hall, but an oblong or oval mirror is best.

BETWEEN WINDOWS: If you desire to "tie in" the windows and produce an unbroken appearance on that wall, hang an oblong mirror between the windows.

ON DRESSING TABLE: Usually three mirrors are hinged and attached in back of table top, especially those bought ready made. But you can make your own dressing table, of modern sectional furniture, and stand a framed easel mirror on top of the table.

OVER BEDROOM DRESSERS: Wide mirror, extending full width of dresser if possible. Over a double chest, one wide mirror to counterbalance the size of this piece of furniture.

FRAMES: Same as for pictures, the frame must bear a relationship to the size of the mirror and to the decorating of the room.

HANGING: For decorative purposes, such as over a fireplace or between windows, a mirror may be as high on the wall as is necessary. But when a mirror is to be of service, it must be hung at the proper height for you. You stand in front of it while your husband measures it for hanging, and when you are satisfied you get a good full view, give him the "go ahead" signal to drive in that nail.

GROUPINGS: Mirrors and pictures are attractive when grouped together. The mirror is the focal point on the wall around which the pictures are hung. Select a frame for the mirror which suits the frames on its surrounding pictures.

CHAPTER 21

Curtains, Draperies, Slip Covers

By CATHERINE BLONDIN

THE FINISHING TOUCH to a house—after all the decorating has been planned—is the hanging of the window curtains and draperies, and the addition of slip covers where they will bring out the best in your furniture. It is not necessary to run over your budget when buying ma-

terials for these essential accessories: some of the loveliest hangings and coverings may be fashioned out of inexpensive lengths of material. In some cases you may use dress fabrics, bearing in mind that they do not run over thirty-nine inches in width as a rule, and that they may require a lining. But you can get unusual designs in dress materials which would be fine for curtains, covers for tables and even for the lamp shades which you may cover yourself.

WINDOW DRESSING

The curtains and draperies must carry out the tone of your room whether it is formal or informal. It is incongruous to see heavy brocade draperies with colonial furniture, or ruffled gingham curtains in a room with an oriental rug and heavy upholstered furniture.

GLASS CURTAINS: The sheer white or light-colored curtain hung close to the window pane, usually over the window shade. If the window and room are large, you may hang a venetian blind next to the pane, a glass curtain over it, then your draperies. But if the room is small, don't use both the venetian blind and the glass curtain. They "crowd" the window too much, and cut off needed light.

DRAPERIES WITHOUT CURTAINS: Some lovely effects may be produced without curtains. You may use a venetian blind and draperies at the window. Be sure the color of the blind's slats and tapes blend with the walls and draperies. Or you may use a window shade which is made of a decorative glazed chintz to blend with the draperies.

CURTAINS WITHOUT DRAPERIES: Provided the curtains are finished with a good heading at top, or are hung under a cornice or valance, there is no reason why you must have draperies. In a small room or on a limited wall space, draperies might often be an excess in decoration.

PROBLEM WINDOWS

NARROW WINDOW: To give a wider effect, extend draperies on brackets attached to wall, several inches beyond the window frame itself, on both sides of the window. Valance or cornice to extend the full length over the walls, too.

WIDE WINDOW: To produce narrower effect, keep curtains and draperies within the confines of the window frame, and have them hang to the floor.

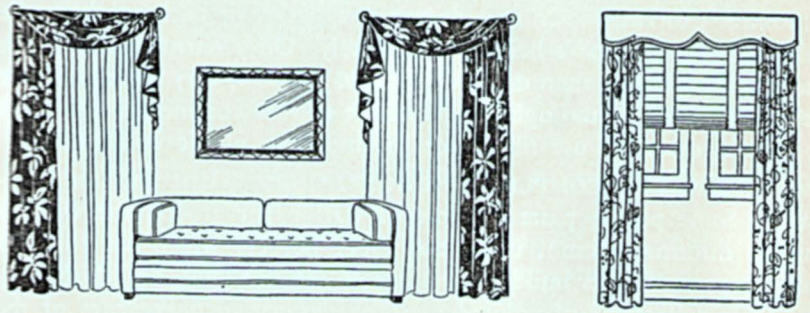
HIGH WINDOW: Deep valance hanging below window frame creates

shorter appearance. Curtains and draperies may end at window sill instead of the floor.

LOW WINDOW: Hang valance above window frame. Curtains and draperies hang to the floor. This adds height.

WINDOW NOT CENTERED ON WALL: If you have an off-side window, bring the drapery and the valance out on the wall (on the wider side only) to give the window a centered appearance.

TWO SMALL WINDOWS SPACED WIDELY APART: To create the feeling of a unit, especially if you want to use that wall as the important one, hang a mirror between them, and let the draperies come to the floor on the outside of each window only. (This is shown in the illustration.)



TWO WINDOWS WITH NARROW SPACE BETWEEN: Use one cornice or valance to extend across both windows, and one pair of draperies (on the outer edge of each window). You may extend a venetian blind across both windows (see illustration), or arrange your curtains in such way the "one wide window" effect is not disturbed.

Another way to treat this, for a more formal effect, is to hang one and a half pairs of draperies; that is, one drapery at the outer edge of each window and another one in the center space between the two windows. Hang a pair of curtains on each window. All curtains and draperies to reach the floor. In a low ceilinged room, the curtains and three draperies may be finished at top with a heading. In a high ceilinged room, a cornice may extend across the full width of the two windows.

VARIOUS SIZED WINDOWS IN ONE ROOM: If you cannot camouflage them in some of the ways suggested in the foregoing, the next best thing is to use curtains and draperies of inconspicuous design and style—the same materials to be used on all the windows. If you use venetian blinds and draperies, it might be best to omit the draperies on the very smallest

or odd-sized windows and concentrate on dressing up only the large, important window. Or you may use the same kind of glass curtains, adding the draperies (if you desire them) on the large windows, but none on the smaller ones. But if you use draperies on all the windows, be sure that the smaller windows' draperies end at the sill and not at the floor.

CORNER WINDOWS: When two windows meet at a corner, treat them as one. Hang draperies on both sides of each window. The draperies on the inner edge of each window will meet at the corner, and leave no wall exposed. If you use a valance or a cornice, have it extend from the outer edge of one window to the outer edge of the other, in one continuous piece, meeting at the corner.

TIE-BACK CURTAINS: On a wide window, tie them back at about the middle of the window's height, very loosely. On a narrow window, tie them at little higher than the middle of the window, very loosely. Never tie them too low or too tightly. You don't need to confine your tie-backs to curtain material; use ribbon, or the metal or plastic hold-backs.

SMALL WINDOWS, COMPLETELY UNCURTAINED: These call for originality. Some people paste a frame of wall paper around the window (in an informal room), using the paper borders which are sold for that purpose. Others build shelves across the windows, on which they put their collections of colored glass objects to catch the rays of the sun, or else they put potted plants on them.

PICTURE WINDOWS: If your house has a lovely view from a large picture window, use to the fullest advantage, without glass curtains. You may or may not have a venetian blind on it. But the draperies are a must. These should be full (don't skimp on material) and equipped with pulls so they may be drawn at night. A cornice extending the full width of the window is optional: it depends on the height of the ceiling, and your own personal taste of course.

FRENCH DOORS: These fall into the "window" class, too. If you want to insure privacy between rooms, use two thicknesses of a sheer material (white or other light color to match the curtains at your window) sew a heading top and bottom, affix curtain rods at the top and bottom of the window panes on the door and hang the curtains so they do not sag. If a door opens on a porch and you want it to resemble a window, you may put a drapery with a cornice over it. But between two rooms, do not drape a French door.

DRAPERIES AS DECORATION

Not only are draperies window dressing, but they add decorative value to the room. Their materials, patterns and colors enhance the appearance of a room.

SMALL ROOM: Keep design simple, blend color to the wall and to the furniture coverings.

LARGE ROOM: Bright color and gay pattern provided it doesn't clash with anything in the room.

WALL-PAPERED ROOM: If pattern too definite in wall paper, use draperies of solid color (especially if rug is also patterned).

WALLS PLAIN: Draperies to harmonize with the rug's color and pattern.

LOW CEILING: Vertical stripes create feeling of height.

HIGH CEILING: Horizontal stripes or other horizontal pattern may be used (if it doesn't clash with other patterns in room).

VARIOUS SIZES OF WINDOWS IN ONE ROOM: Use subdued color and design in draperies.

FULL LENGTH DRAPERIES: If no clash with decorating scheme of the room, pattern may be of bold design.

WINDOW SILL DRAPERIES: Pattern to be inconspicuous.

STRAIGHT OR TIE-BACK: If you use a heavy-textured fabric, or a bold design, drapery should hang straight. Tie-back drapery must be of light weight material and small design or solid color. Do not tie back draperies if the glass curtains are tied back; only if curtains hang straight may draperies be tied.

COMBINING MATERIAL: Provided the same texture of fabric is used, you may use a solid color border on a designed material, or vice versa. Avoid a "patchy" appearance. (This is a good way to use up short lengths of fabric.)

VALANCE OR CORNICE: Use same material as draperies, or a contrast of same textured fabric. Cornices are made of wood, metal, mirror, bamboo or any other material you prefer. Keep them the same style as the other furnishings in the room; they must blend with the walls and draperies. Swags are often used in place of a valance, draping the material over a pole; this is best for a formal room.

SLIP COVERS

Gone are the days when they were put on for the summer, then stripped off in the fall. Slip covers are no longer regarded as a house-

keeper's utility weapon against the hot season. Now they are the home-maker's aid to decorating, adding touches of originality and beauty within anyone's budget.

Slip covers are suitable for every room. They can be made at home, if you buy the right patterns and follow good sewing instructions carefully. Whether you buy, order them made or make them yourself, a slip cover must fit exactly and must look as if it belongs to that piece of furniture, in that room. A badly fitting slip cover detracts from your home, just as an ill fitting dress spoils your appearance.

SLIP COVER "KNOW HOW"

MUSLIN COVERED FURNITURE: Many young-marrieds buy their upholstered chairs and sofas "in the muslin," which means they are completely finished but they do not have the final covering of fabric. You can slip-cover this new furniture, in the texture, color and pattern of your choice—either as a temporary measure until you move to a larger place, or as a permanent covering.

WORN-OUT FURNITURE: It is often less expensive to put slip covers on the furniture rather than have worn-out upholstery fabric replaced.

INTERCHANGEABLE SLIP COVERS: If you prefer to use different color schemes for the hot and cold seasons of the year, then invest in two different sets of slip covers. If you sew them yourself, make a muslin pattern first. You avoid the process of fitting each time.

SMALL ROOM: Slip cover material to be solid color, small all-over pattern or narrow stripes. Don't use too many different slip covers in one room.

LARGE ROOM: Colorful fabrics, large designs (provided walls are not papered in bold design and there will be no clash with walls or rugs). May use different slip covers in one room, provided they blend.

WALL PAPER WITH LARGE PATTERN: Slip covers to be small all-over or striped pattern, or solid color to harmonize with basic color of wall paper.

DRAPERY DESIGNS: If chair or sofa with slip cover is next to a window or between windows, try to match (or blend very closely) the materials of drapery and slip cover.

TYPES OF SLIP COVER MATERIAL: If two pieces of furniture with slip covers are next to each other, see that their materials harmonize. Don't have a plaid and a stripe next to each other, but you may have a stripe and an all-over flowered slip cover close together provided their colors are of the same tones.

In one room, don't use slip covers of widely different qualities. If one cover is expensive material, the other can't be cheap. And if one is a tailored style, the other slip covers must be the same. Don't use a variety of smooth or rough, heavy or light textures for slip covers in the one room. There must be harmony, even if they are not alike in pattern.

COMBINATION OF MATERIALS: Your original scheme of decoration may require the use of two different pieces of material in one slip cover, or you may have remnants you want to use up. Be sure the textures are compatible and that there is a harmony of color—combine one solid and one patterned, never two different designs. The back and arms of a chair or sofa may be one material, the seat and ruffle another. A studio couch may be one material, its ruffle and cushions another. The top of a bedspread may be one kind, its ruffle and pillow covers or bolster another material. Even a dressing table may have insets of a different material in the skirt or a deep contrasting band, if there isn't enough material to make it of one piece.

KINDS OF SLIP COVERS

SECTIONAL SLIP COVERS: If you want to protect certain parts of your chairs and sofa, such as the arms or the back (where the head rests), you may make separate slip covers to go over the arms and to be thrown over the back of the sofa, or to be slipped over the back of a chair (like a pillow case). Make the sectional slip cover of the same material or match it as nearly as possible with the upholstery to avoid a "spotty" look. Remove the sectional slip covers before company arrives.

WOODEN LEGS EXPOSED: You may not want to hide fine wooden legs on chairs. In that case, the slip cover may end just at the line where the upholstery ends. Finish off the edge of your cover with upholstery fringe, or a cord or binding.

RUFFLES ON SLIP COVERS: The way you finish off the bottom of a slip cover (if it comes to the floor) depends on the style of your other furnishings. A formal room calls for a straight bottom piece with perhaps an inverted box pleat at each corner, or a box-pleated ruffle, or a deep heavy fringe (matching the color of the fabric). For an informal room, the slip cover may have a gathered or box-pleated ruffle, and a contrasting binding may be added as an extra trim if it won't make the finished cover look over-trimmed. If you don't want any ruffle, but

prefer the slip cover to look as if it were upholstered right on the piece of furniture, just have a flat material with a tight fit and no extra trimming. (This is used in modern homes and in a man's room.)

OCCASIONAL OR DINING ROOM CHAIRS: To carry out a color scheme, you may want to cover them. Slip cover may be used for the seat only, if the chair has a lovely wooden back. Or it may have a one-piece slip cover to go over the back and seat. Or a two-piece slip cover, one for the back and one for the seat. If you want the cover to be an integral part of the chair, use no trim, finish it off just at the bottom edge of the seat itself. For a trimming finish, use upholstery fringe or guimpe or a cording.

STUDIO COUCH COVERS: Since day beds have become standard furniture in the living room as well as in other rooms, slip covers for them must blend with the decorating scheme. These are simple to make, and you finish off the ruffle according to the style of room—tailored or trimmed. Some prefer a couch "throw" which is just a straight piece of material. This is not such a good idea, however, if you sit on the studio couch a good deal. A "throw" will not stay put the way a fitted slip cover does.

DRESSING TABLE SKIRTS: Whether you like one that is fluffy or tailored, there is no reason why you cannot make it yourself. The skirt may be ruffled, pleated, or flared with a bias cut. If the material is sheer, use two thicknesses or a lining. It's a good idea to match or blend the dressing table skirt with the curtains and draperies. An unpainted kitchen table is a good base for such a table. Get your husband to hammer the skirt to the table if you are not handy with tools.

BEDSPREADS: These, too, come under the heading of slip covers. Use your creative skill in making a bedspread to suit the bedroom decoration, harmonizing it especially with the curtains and draperies. For the contemporary room, use a tailored spread of simple fabric with no ruffle around it, the only trimming a contrasting cording or flat binding. For the frilly bedroom, use anything from dotted Swiss to satin, with ruffles and ribbons as decoration.

MISCELLANEOUS SLIP COVERS: Especially for young people who want to take time to furnish their home, slip covers can disguise and transfigure odds and ends of furniture into a room of comfort and distinction.

HASSOCKS AND STOOLS: You may have an old hassock, perhaps an old revolving piano stool. Slip-cover the top only and add a fringe trimming, or pad the top (an old comforter or blanket, cut up) and add a gathered or flared ruffle down to the floor. If this stool is to be put in front of a dressing table, or near a sofa or chair, match its slip cover with the cover of its larger companion piece.

EXTRA TABLES: Cover badly worn tables or tables with an ugly feature. Use a large piece of material (may have to seam it down the center) and have it hang over the table to the floor in a graceful flair. Then cut it all around evenly and trim the edge with fringe, binding, or even a ruffle, to suit the room where it's to stand.

SEWING MACHINE: Is there an old family treasure of a treadle machine? Make a top and skirt over it, stand an easel mirror on it, and you have a dressing table to enhance the bedroom. Or, if the machine is kept in a hall or "rumpus" room, make a tailored slip cover for it.

This could go on and on, even to slip covers for bird cages and folding beds and lamp shades. Each house will give its own suggestions as to where and how a slip cover can improve its decoration.

DECORATOR'S HINTS

Don't put lace doilies over the chair arms or the back of the chair where the head rests. These may be signs of tidy housekeeping, but antimacassars belong to the gaslight era, and unless your decorating scheme is of that period authentically, keep lace doilies out of sight when company arrives. If you must, protect your furniture with sectional slip covers (mentioned earlier in this chapter).

Scarves on the tops of the piano, tables or chests in the living room detract from good decorating. There is nothing lovelier than the fine wood surface of a table or chest. If you're afraid of their spotting, have the wood tops finished in such a way that they will resist hard wear. Cut out pieces of felt (use your old hat), paste them with milliner's glue to the bottoms of your lamps, vases, bookends, and so forth, so they won't scratch the wood surfaces.

Periodically reverse the cushions and seats on your chairs and sofa, so they won't get worn out in one spot. Turn the couch "throw" cover from front to back, to avoid wear and tear.

If the tape on the venetian blinds does not harmonize with draperies or other color scheme in the room, you can buy tape in another color and sew or glue it easily over the old one.

Save all curtains, draperies, slip covers and bedspreads when you decide to change your decorating scheme. If the materials are in good condition, eventually they may be ripped, cut and used again for something else.

CHAPTER 22

Lamps and Lighting

By GEORGE W. HANSEN

A LAMP'S PRIMARY FUNCTION is to illuminate. Lamps therefore, are an important part of a successful and pleasing room. Unfortunately, however, they are generally selected and bought for their decorative effect rather than for the lighting value they bring to a room. Often someone says, "I haven't a decent light where I can read or work in comfort." Yet the room may contain several lamps which are either giving inefficient light or standing in the wrong spots. A lamp may be placed too high or too low, or the wrong lampshade may be concealing too much light.

In the last decade the building trend is toward lower ceilings, and whether your furniture is traditional or modern it must be fitted and arranged into our newer types of apartments and homes.

THE NEW FLOOR LAMPS

Low ceilings have influenced furniture designers to make low pieces and consequently the tall, old style floor lamps now look awkward, which explains why many people object to floor lamps. However, their lighting value, in some furniture groupings, is essential and a fine solution to this vexing problem is the new low floor lamp. The light source in a lower floor lamp can be shielded from the eye either by setting the reflector lower inside the lamp shade, or by providing a round flat light shield over a two-bulb fixture.

TABLE LAMPS

There is a growing preference for table lamps on low end tables, usually 22 inches high, or parallel with the arm of an easy chair. Because of the lower tables, many table lamps on the market have tall bases and hugh towering shades. These often overpower small rooms and are quite unnecessary. If the lamps' fixtures are properly lowered or a baked enamel light shield is used on top, a lower lamp and shade will not only be more attractive but more efficient.

BUILT-IN LIGHTING

Some interesting general lighting effects can be built in. On the top of a high cabinet, a trough of reflectors into which bulbs are screwed will throw light on the ceiling, which gives an indirect, diffuse brightness. Where valances or cornices are used above curtains, if there is enough space, tubular lights can be set inside the valance to throw a soft glow downward over the draperies. When the curtains are drawn across the entire wall, this lighted surface makes a flattering effect.

In contemporary rooms planned by architects or designers, spotlights can be set in the ceiling to illuminate particular areas or objects. Such work definitely requires cooperation between the interior designer and the architect. It means that the placement of all the furniture must be considered before the house is built.

GUIDES TO GOOD LIGHTING

The following principles of successful lighting should be carefully considered:

1. Distribute lighting in a room to avoid contrasting light and dark areas. Naturally some soft shadows will exist, creating interesting effects.
2. The source of light should be inconspicuous. Bulbs and reflectors should not be seen from sitting or standing positions.
3. Provide a variable amount of light for different activities. Games and entertaining usually require more light than listening to music or conversation.

TYPES OF LIGHT AND FIXTURES

INDIRECT LIGHT is reflected light. This is referred to as general lighting and is necessary for most rooms. It can be obtained easily by the use of reflectors in either floor lamps or table lamps. These reflectors are glass or plastic bowls, throwing light on the ceiling as well as diffusing direct light downward through the reflectors. Three-way bulbs, which give a variable amount of light, are usually used in these reflectors. They are available in two combinations: 50, 100 and 150 watts or 100, 200 and 300 watts.

DIRECT LIGHT is concentrated illumination in a small area, for close work—reading, sewing and the like. By using bulbs in table or floor lamps without reflectors, the direct light is more effective. Bulbs as near the bottom of the lamp shade as possible give a wider angle of

light, and better light. Furthermore, they glare less when sitting or standing near the lamp.

The purpose of lamp shades is to shield the eye from the source of light. The drum type of shade, where the sides are fairly straight, acts wholly as a light shield. When the lamp shade is made with a narrow top and sides slanting at a 45 degree angle, it acts as an additional reflector to increase the downward light. Lamp shades can be classified as translucent or opaque. Whatever the material, it is always best to have the inside white or as light as possible to reflect more light as well as to shield the eye.

SUGGESTIONS FOR SELECTING LAMPS

1. Make a simple plan of the room.
2. Draw large circles around groups of furniture where light is needed, to determine the number of lamps.
3. Floor lamps are required where tables or cabinets do not exist. If the entire desk top is to be free, use an adjacent floor lamp with a movable arm so the source of light can be shifted to various positions.
4. Table lamps: Consider the height of furniture where lamp is wanted. Your eye should be on a level just above the bottom of the shade when you are in a sitting position.
5. Look for simplicity of design. Avoid fancy art objects made into lamps. A pretty object or decorated vase is more interesting by itself and will show to better advantage near a good source of light.

A well-made lamp is a good investment. A well-placed lamp pays dividends in comfort and pleasant living.

CHAPTER 23

The Home That Grows

By GEORGE W. HANSEN

YOUR PRESENT LIVING QUARTERS may be doing double service. You may have a living room which serves as a dining room, or a one-room apartment which serves as living-dining-sleeping room, or a bedroom which is a part-time office or studio. In such cases, buy compact furniture which takes up as little room as possible yet fills its double role.

In small quarters, after the basic furniture is bought, a way to save money and space, if you are adept with a hammer, paint brush and needle, is to make cabinets, shelves, partitions, closet interiors. They make your living more comfortable and give you a chance to express yourselves as original craftsmen. Built-in accessories were once looked upon as belonging to the teen-agers' room or hobby room, but they have matured, in the decorating sense, and are now accepted as the finest taste in modern homes, especially popular with the young marrieds. They may be left in the natural wood finish, or painted to match the wall, or to match the color of the wood in the other furniture.

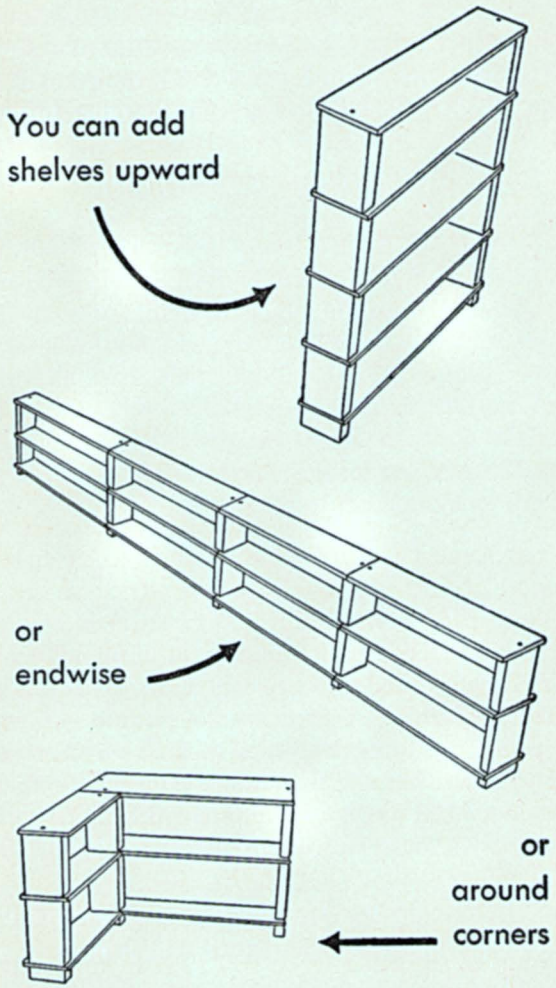
SECTIONAL FURNITURE

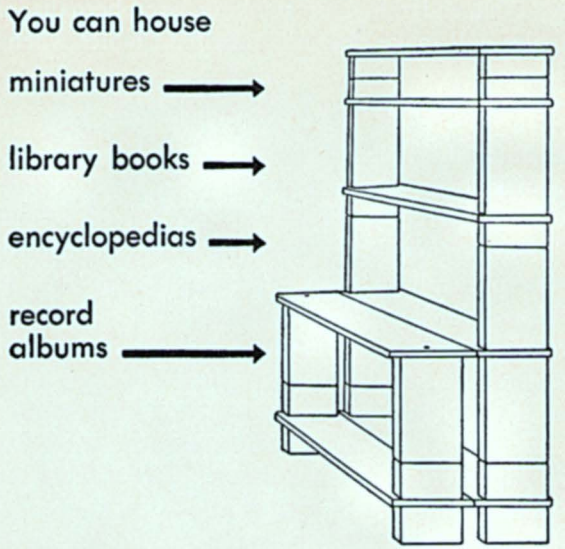
Furniture manufacturers have taken into consideration the problems of today's housing, and have wisely produced furniture which is sold in sections. You buy the minimum which fits your budget and your space, and you add to it as your needs and your living quarters grow. Most sectional furniture is extraordinarily adaptable. It will fit into any room, from living room to kitchen, and never be out of place. Thus, what you buy for your dual-purpose room today will fit into any other kind of room later.

VERSATILE SHELVES

Shelves are a *must*. They hold books, of course, as well as periodicals and record albums. Shelves are a fine way to display decorative objects, or your special hobby collection. If kept neatly stacked, your files and letter folders may also find a place on the shelves. From a decorative point of view they add importance to a wall which might otherwise look blank, and they may act as a focal point for grouping furniture. They can make a large room look like two rooms, and they can give an air of separateness to an area in any room. Altogether they add line and color and interest.

Manufacturers, recognizing the importance of shelves in the home, have made available the sectional shelves, which may be assembled in single units, tall or short; multiple low, wide units; around the corner of a room, an interesting decorating trick; double depth of shelves for larger books and albums. They can even be used for a telephone table and stool. Sectional shelves are the answer to the double duty problem, the problem of combining utility and decorating value.





STACKING FURNITURE

When half a dozen chairs take up space which only one used to occupy, and refreshment tables double as stools to sit on (also stacked not to take more room than one), you can relax and not bemoan the fact that so little space is available when guests arrive.

Of course we have become accustomed to the foldling bridge table and chairs, which are called into use for games and quick snacks. But the idea of stacking furniture is the newest departure in home decorating because the pieces are attractively designed, the chairs are made for comfort, and whn you have your eventual larger place to live in, they can be used as individual pieces of furniture which fit into any decorating theme.

STOOL-TABLES

The modern version of the "nest of tables" is the stool-table, which stacks one on top of the other when space needs to be conserved. The dual advantage of this piece of furniture is that, aside from being a table, it is sturdily constructed so that it can function as a stool to sit on. (This is especially convenient if you run out of chairs when the unexpected guests come to watch your television.) When doing duty as a table, it is easily handled and can be moved in front of or beside the chair or sofa to serve as a refreshment table (perfect for that buffet

party) or the usual end table for smoking paraphernalia and a lamp. These stool-tables will make fine individual end tables when your house grows.

WHEN YOU MOVE

Looking ahead to the time when you have a larger place, you might have to do a make-over job on some of your furniture or furnishings which might be too large, too small, or just out of keeping with the architectural room arrangements. Don't be reckless and throw anything away. The same principle of remodeling that is applied to making over clothes may be used in doing over furniture.

If furniture is too large for a smaller room, camouflage it by painting it the same color as the walls, and match the drapery and upholstery materials. But if small furniture looks lost in a large room, change the color of the furniture. Paint the wood in a color to contrast with the walls, add gay slipcovers to the upholstery. That will make your furniture more dominant and it will appear larger.

Too high furniture may have the legs sawed off. An eye-sore upright piano, which some doting relative handed down to you, may be painted the same color as the wall and become the "conversation piece" to add glamour to the living room.

Carpets may be cut down if the room is smaller; carpets may be bound or fringe sewed on the edges and used as a rug if the room is large. Try cutting a carpet into an oval shape just to be original.

Curtains and draperies which are too long may be cut down, but if they are too short for your new windows, add fringe or a contrasting band to the bottom, or add a deep valance or contrasting material at the top of window, and a "false" top to the curtains and draperies which will be hidden by the deep valance.

Pictures which are too large for smaller wall space in the new house may be put into smaller frames with narrower mats. If pictures are too small to look well on a larger wall, substitute larger frames and wider mats, or hang the small pictures in a group so that together they make a large unit on the wall. If pictures and mirrors suit the new place, but the color of the frames doesn't, repaint the frames in whatever color looks best in the new place, or put a different finish on the natural wood frames.

These are generalities, of course, but they are given here to show that moving from one place to another of different dimensions need not be dreaded. A good remodeling job on furniture and decorations is possible, if you use your ingenuity.

SECTION 6

Kitchen Layouts and Equipment

By GERTRUDE WILKINSON

CHAPTER 24

Plan Your Kitchen

STANDARDIZED KITCHEN EQUIPMENT and utensils enable the homemaker to work efficiently and to save time and energy, but where there is space even modern kitchens ought to have some personality, not the sanitary air of a chemistry laboratory. For the very small apartment or house where so little space is available, this may be necessary. With a few extra feet of space, however, there is no reason why your kitchen cannot express your personal tastes. With the same loving thought that you give to decorating other rooms, you can make your kitchen not only a wonderful place to work but a livable room.

STEP-SAVING LAYOUTS

Work in the kitchen should flow in one direction, and steps must not be wasted by retracing. If you can plan your kitchen from scratch, excellent advice can be had for the asking from any reliable dealer or manufacturer of kitchen cabinets and equipment. Plan your kitchen around three work centers:

1. Food storage and preparation center
2. Cleaning center
3. Cooking and serving center

The first work center, consisting of refrigerator and cabinet or work table next to it, should be nearest the kitchen entrance door.

The third work center which contains the cooking range is the end point of the kitchen and should be nearest the dining room entrance.

Between the first and third work centers is the second one which consists of the sink (and dishwasher, if you have one).

Thus, there is the least back-tracking: as the food is brought in it is stored in the refrigerator and cabinets; the preparation of the food is done on the counter surface (on the cabinet or table) between the refrigerator and the sink, and between the sink and the cooking range is more counter surface.

Everything which is needed for each of these three operations should be kept in the respective work centers, within easy reach. This eliminates unnecessary effort and saves retracing of steps. If there isn't enough space

for storing things in the floor cabinets install overhead wall cabinets or build shelves.

BASIC TYPES OF LAYOUTS

Dependent on the size of your kitchen and the location of the windows and doors, you have a choice of seven different layouts. The most efficient is the "U" shape, with the first work center on one wall, the third work center on the opposite wall, and both connected by the second center on the wall between. However, you may not find that feasible, so you may choose one of the other layouts, in each case putting the first work center nearest the kitchen entrance door, and continuing to the second, then the third work center.

1. U-shape
2. Broken U-shape
3. L-shape
4. Broken L-shape
5. Two wall or Pullman
6. Individual center
7. One wall

CABINETS AND COUNTER SURFACE

Moderation is essential in planning the amount you need for efficiency. If you provide too many cabinets or work table surfaces to work on, it may lead to needless steps and wasted energy. On the other hand, if too little counter surface is available, it may cause confusion and crowding.

The recommended planning follows these dimensions:

1. Between refrigerator and sink bowl provide not more than five and a half feet of counter surface, nor less than five feet.
2. Between sink bowl and cooking range provide not more than four feet of counter surface, nor less than three feet.

It may not be possible for you to follow the foregoing measurements to the very last inch, but they are given as the best guide.

WALL CABINETS

When planning for wall cabinets (to be placed above the floor cabinets or work tables) allow a clearance of sixteen inches between the bottom of the wall cabinet and the top of the counter surface. (This allows for easy reaching to the wall cabinets, yet leaves enough space for your electric food mixer or other appliances.)

Wall cabinets which are placed over the cooking surface of the range should go higher on the wall; allow a twenty-two inch clearance between the bottom of the wall cabinet and the surface of the range.

The same amount of clearance should be observed if you attach shelves instead of wall cabinets.

UNIFORM MEASUREMENTS

While standard measurements are observed by manufacturers, there may occur some discrepancy. Therefore, be sure to have all counter surfaces, as well as the top of the range and rim of sink bowl, the same height. (The standard is thirty-six inches.) If there is some lapse, it can be remedied by building a small platform under the shorter piece, to raise it to the same height as the rest of the equipment.

It may not be possible to have all wall cabinets the same size (especially as more clearance is needed over the cooking range), but try to keep them uniform, if not in size then in appearance—this avoids a cluttered look.

Much has been said about the tall woman finding the counter surfaces, sink and range too low for comfort, or the short woman finding them too high. For the former it may be possible to build a platform under the equipment and cabinets (but make sure platform is strong and will support them). The shorter woman may not be able to find equipment less than standard height; in that case, her solution is to sit on a high stool or chair while doing her chores.

A PLACE FOR EVERYTHING

The adage "a place for everything and everything in its place" was never truer than in the kitchen. The same efficiency should apply here as it does in any well run office or factory.

It is not appealing to the eye to see unnecessary utensils or foodstuffs exposed to view when you are not preparing a meal. They should be kept in closets or cupboards provided for the purpose.

If you and your husband are handy with tools, build an extra shelf over the sink for the soap and other necessary articles. (Finish the shelf with plastic paint to make it waterproof.)

Keep the garbage pail and the wastebasket under the sink in the compartment which is hidden by a door.

On the inside of that under-sink door, build a shelf or two to hold the scouring powders and steel wool, adding little hooks for the vegetable brush, cleaning brushes and dish mop.

In a deep drawer of one of the cabinets, or in a cupboard space, build

upright partitions (use wallboard if wood is not available) to hold the pot covers, serving trays, muffin tins, cookie sheets.

Insert partitions in the drawers where you keep the cutlery and the smaller utensils, to prevent them from getting mixed up and causing you wasted time or cut fingers when you reach for them in a hurry.

Above or near the stove, build a little shelf to accommodate the seasonings needed while cooking—pepper, salt, herbs, paprika and other condiments.

A double hanging shelf may be built for the canisters containing dry staples, such as coffee, sugar, flour and so on if you want the decorative appeal of a set of colored or glass canisters rather than storing the staples away in their original cartons or cans.

BROOM AND STORAGE CLOSETS

If your kitchen doesn't have a separate closet, buy one of the ready made ones, or install a built-in closet in the hall nearest to the kitchen door. If not much space is available, use a corner of the kitchen (or the nearest hall) and just build a wood frame and top (of the size to accommodate a standard size door) and hinge the door on it. Inside the closet build a shelf about twelve inches from the top, on which to keep all the cleaning utensils. Under the shelf screw hooks on which to hang the brooms, brushes and mop (of course you'll screw a ring on top of their handles to go on the hook).

On the floor of the closet stand the vacuum cleaner and its attachments, pails and other containers. Inside the door itself, build little shelves or compartments for smaller containers, dust cloths and so forth, and hooks on which to hang the dust pan and smaller cleaning brushes.

Keep cleaning paraphernalia out of sight when not in use. Exercise your imagination and handiwork to provide a place if none now exists in your house.

HELPFUL HINTS

Sink and dishwasher: If you have available room (and budget permits) install a double compartment sink. Perhaps you can also get an electric dishwasher.

Electric outlets: For the sake of safety and convenience, install sufficient outlets to accommodate the toaster, coffee maker, mixer, waffle iron.

Electric current: Before purchasing any equipment, find out whether your house has A.C. or D.C. current and buy accordingly.

Towel racks: Install them near the sink. (Buy rust-proof racks.)
Refrigerator door: Don't put it where it obstructs your work when you open it.
Counter surfaces: They should be smooth; guard against too many seams or joints or cracks or other obstructions on top of your cabinets or work tables.
For the left-handed: If equipment and layout is awkward for your use, shop around and you may be able to find something more convenient for you. Plan your layout to suit your individual comfort.
Sit for comfort: Regardless of whether the equipment is just right for you (neither too high nor too low) provide a stool so you may sit while doing tasks which require more than five minutes to accomplish. A wise idea is a swivel stool, which may be raised or lowered.
Step ladder: Don't stand on a chair or stool that is wobbly, when reaching to the highest shelf. Buy a sturdy combination chair-ladder which will perform double service.
Wall cabinet handles: If they are now too high and out of reach, unscrew them and replace them lower on the cabinet door.

CHAPTER 25

Utensils and Appliances

When purchasing any utensil for baking, cooking or other kitchen use, or any electrical appliance, it must be the best you can afford. It will receive hard and long wear, and you cannot afford anything of cheap grade.

Start with the essentials, then add to them as your experience as a homemaker and good cook increases.

Essential cooking and baking ware:

- 3 qt. colander
- 1 qt. saucepan
- ⅝ qt. saucepan
- 6 qt. covered pot
- 3 qt. combination pan (double boiler)
- 3 qt. French fryer
- 5 in. cover
- 6 in. cover
- 7 in. frying pan
- 10 in frying pan
- Gravy mixer
- Set of measuring cups
- Set of measuring spoons
- 2½ cup melon mold
- 5½ cup ring mold
- Pressure cooker
- 11x7½ in. roast and bake pan
- 4-6 lb. covered roaster
- 9 in. pie plate
- (2) 9 in. layer cake pans
- Egg and vegetable slicer
- 2 qt. tea kettle (whistler)
- 6 cup coffee maker (percolator, drip or vacuum)

Essential smallwares:

- 1 biscuit and doughnut cutter
- 1 set cookie cutters
- 1 grater
- 1 ladle
- 1 set individual molds
- 1 pancake turner
- 1 set salt and pepper shakers
- 2 wire strainers (1 fine, 1 coarse)

Essential cutlery:

- 1 large 2-tined fork
- 1 small 2-tined fork
- 1 bread knife
- 1 grapefruit knife
- 1 meat knife
- 2 small paring knives
- 2 spatulas (1 small, 1 large)
- 2 wooden spoons
- 2 kitchen tablespoons
- 1 kitchen shears

ELECTRICAL APPLIANCES

The homemaker's boon has been the modernizing of kitchen appliances, as well as the fact that there are selections to suit the individual taste.

In buying electrical appliances, read carefully the instructions which accompany each article—the manufacturer supplies helpful and accurate rules for specific use and care.

COFFEE MAKER

1. PERCOLATOR. In this coffee maker the water heats and is forced upward through a tube. The boiling water sprays down over the coffee which is in a perforated, covered basket at the top of the pot. Most electric percolators are made of metal, and they have (in the bottom) a self-contained, insulated heating unit.
2. VACUUM. This is a two-bowl assembly, of either metal or heatproof glass, and it comes with either a built-in or a separate heating unit. Water is put into the lower bowl, and the coffee into the upper bowl. As the water heats, it is forced up from the lower into the upper bowl. When all the water has reached the upper bowl, the heat is shut off and the vacuum returns the liquid coffee to the lower bowl through a filter. There are two types available—one is completely automatic and the other has to be operated manually. The result is the same, however.

Look for—when buying:
Non-tarnishable finish, such as chromium.
Heat-proof handles

Tight covers, which stay in place while pouring.
No-drip spout.
Well insulated heating unit, to protect table top.
Metal-shielded terminal prongs.
Fuse protection which will turn off current if connection is forgotten or percolator runs dry.

FOOD MIXER

TYPES AVAILABLE: Generally electric mixers are similar in design and operation. They are used for mixing, beating, blending and whipping. Models come in three kinds: with base and detachable mixing unit and juice-extractor units, with permanently attached base, and with no base.

Look for—when buying:

Multi-speed control with dial which is easy to read and easy to reach.
Motor with adequate power to do all mixing jobs, yet not cause radio interference, and have sealed-in lubrication.
Attachment cord to provide sufficient working radius.
Base properly weighted.
Mixing unit to be light weight and easily detachable.
Off-center beaters, to minimize use of spatula and be handy when adding ingredients.
No cracks to collect dirt.
No spattering.
Juicer easily attached.
Bowl "ribbed" on outside, to prevent slipping from wet hands.

WAFFLE BAKER

1. SINGLE TYPE. Obtainable in a variety of shapes (round, oblong, square, hexagonal). Some are automatic with signals to indicate when waffle is done.

2. TWIN WAFFLES. To make two waffles at one time; otherwise same as single type.

Look for—when buying:

Baking grids usually made of solid cast aluminum.
Outer finish non-tarnishable chrome plate.
Base broad enough to catch excess batter (or have an overflow trough).
Bottom smooth and well insulated to protect table.
Heat-proof handles.

Expansion hinges (preferably closed for easy cleaning) to allow waffles to rise while baking and prevent sogginess.

TOASTER

1. TURNOVER TYPE. Slices of bread go in racks on sides of a vertical heating element. On some models when the door is lowered it automatically reverses the bread. This type of toaster is non-automatic although some have a bell which signals when toast is done.

2. OVEN (OR WELL) TYPE. Both sides of bread toasted simultaneously. May hold one or more slices (generally two for household use) at one time. These are either completely automatic, toast pops up when done, or non-automatic, an audible signal indicates toast is brown. Bread is usually less dry when toasted in this oven type. (Automatic type usually preferred.)

Look for—when buying:

Heating elements of flat metal ribbon on mica sheets provide even heat and long wear.
Bottoms well insulated and with smooth base, to protect table.
Heat-proof handles.
Non-tarnishable chrome plate finish.
In oven type, toaster should have hinged or removable bottom panel to make cleaning easy. Operation should be quiet.

TABLE GRILL

TYPES AVAILABLE: All table grills are similar in design: oblong shape, with heating elements in both the cover and bottom surface. Used for toasting bread and sandwiches, for making griddle cakes, frying eggs, grilling meats. Some models come equipped with an extra waffle grid, and some have automatic heat control with indicators.

Look for—when buying:

Outer non-tarnishable chromium plate.
Grilling surface usually made of aluminum.
Heating element to give quick, evenly distributed heat. (1000 watt models preferable for faster heating.)
Heat-proof handles.
Heated surface well shielded, for greater efficiency and to protect table.
Expansion hinges preferable, to avoid crushing sandwiches, and to allow for rising of waffle when waffle grid is used.
Preferable to have cover fold back flat and lock in place, to provide extra cooking surface.

Broad rim at base, or overflow trough, desirable to catch food drippings.
Drain spout and grease cups preferable, if grill to be used for bacon and other fat foods.

CHAPTER 26

Refrigerators, Freezers and Ranges

IN MOST CASES a range, and often a refrigerator, are furnished with a rented apartment or house. But sometimes you may have to furnish your own.

Start by measuring the space available in your kitchen, visit a reputable dealer, buy a reliable make, follow the directions for use and care which the manufacturer specifies for the particular model you buy—and save the guarantee tag which comes with it. Before completing the purchase, make sure that the dealer has facilities for fast servicing in case it is needed.

Dependent on the locality where you live, your fuel may be gas, oil, electricity or coal. However, the equipment discussed here will be electrical since it is widely used.

REFRIGERATOR AND FREEZER

The whole approach to electrical household refrigeration has changed because of the interest in frozen foods, both home and commercially frozen. More sources of supply and a wider assortment of foods, including cooked foods, make more storage space for frozen foods a necessity for the homemaker.

Three types of modern electric refrigerators are now available on the market:

1. CONVENTIONAL REFRIGERATOR WITH SPACE FOR FROZEN FOODS: Plenty of space for short-term storage of all kinds of foods, and an ample freezing unit to accommodate either several packages of frozen foods, along with trays of ice cubes, or a generous quantity of frozen dessert, or an extra large supply of ice cubes.

2. REFRIGERATOR-FREEZER COMBINATION: Ample space for normal refrigeration requirements, and a large compartment for freezing foods (from one to two cubic feet capacity). This latter compartment provides storage for 35 to 70 lbs, of frozen food at one time, if the entire space is used for this purpose. Some models are so designed that surplus ice cubes (made in the freezer) may be stored in the defrosting tray. Limited freezing may be done in the refrigerator-freezer combination: for instance, a fresh roast may be frozen and held for longer periods than would be practical in a conventional refrigerator.

3. HOME FREEZER: This is made in three models: (a) Upright design, (b) Barrel or well type, (c) Chest type.

The upright design has front or side opening doors. The other two have doors opening at the top. In most of the (b) and (c) designs both the freezing and storage is done in the same deep compartment. All models have a capacity from two cubic feet upward.

A number of manufacturers are adopting the upright model, which is similar in appearance to the conventional refrigerator. This upright model usually provides a separate compartment for freezing foods. It has the reach-in convenience which makes it as easy to find a package of frozen food as it is to get something out of a refrigerator.

Look for—when buying:

Exterior finish, baked enamel over steel.
Interior finish, two coats of vitreous enamel, and for bottom surface acid-resistant porcelain enamel.
Door should seal tightly, protected with rubber gaskets.
Metal shelves treated for rust resistance.
Interior construction seamless; rounded corners for easy cleaning.

Refrigerator guides:

Sufficient capacity. You need a minimum of seven cubic feet for a family of two, and one cubic foot for each member after two.
Insulation in walls approximately three inches thick.

Home freezer guides:

Easy access to frozen foods.
Average temperature maintenance of zero Fahrenheit in freezer compartments.
Insulation in walls approximately four inches thick.
Warning signal, to indicate when power is off, is a desirable extra feature.

ELECTRIC RANGE

This can be selected from a variety of sizes and types. Some ranges are made with two ovens while others have only one oven and storage drawers in place of the second oven.

Most electric ranges have a deep well cooker, which is an economy feature. In it are cooked, with a minimum of electricity, foods which require long, slow cooking, such as soups, stews, steamed puddings and

cereals. Other models have a portable deep well cooker which may be plugged into the range outlet or any other electrical outlet.

Look for—when buying:

Exterior and interior finish, porcelain enamel over sheet steel.

Insulation must be moisture-proof.

Oven door to fit tightly and be insulated.

Interior, rounded corners for easy cleaning.

Surface units to have different heats. Five heats are best to provide "High," "Medium-high," "Medium," "Low," and "Simmer," or "High," "Medium," "Cook," "Simmer," "Warm."

Surface units, ease of complete cleaning.

Automatic timing devices and signal lights for oven and surface units.

CHAPTER 27

The Pleasant Kitchen

YOUR INTERIOR DECORATING IDEAS may be put to use here, if you want color and cheer. This is one room which doesn't need to tie in with the rest of the house, unless the kitchen is equipped with a dinette and then you will want them to bear a relationship as a complete unit.

DINING NOOKS

The old-fashioned custom of eating in the kitchen is still in use. It saves a good many steps and energy, especially for the young bride who's combining a job and homemaking. If your kitchen is large enough, include a table and chairs (as far away from the work center as possible), either under a window or alongside an unused wall.

If space is not available, there are at least three ways to compensate. Build an eating bar (a shelf on brackets) at the most convenient place, and push under this bar a pair of stools or small chairs, which may be drawn out for eating.

On a spare wall, build a drop-leaf table, which is lifted up or put down by means of a gate-leg arrangement. Many large stores carry these against-the-wall drop tables in various sizes, in unpainted wood.

In a corner of the room, if space is available, build in a table with benches. Such dining nooks are popular with guests, too.

No matter how tiny the space for eating, make it interesting, perhaps by a hanging shelf or a picture on the wall above the table, or a gay curtain if it is under a window.

WALL DECORATING

Choose any color scheme you prefer—but a cheerful one, of course. You may cover the walls with paper: a variety of wall-paper patterns suitable for kitchens is available. Use the principle of tiny pattern for a small kitchen, and bolder design for the larger room. Instead of papering the walls, you may want to use paper borders around windows, doors and mouldings.

Painting the walls is another way of adding color. If you want to keep it all one color, paint the cabinets the same. The new plastic paints on the market which are especially good for shelves, cabinets, and window sills come in all colors. In fact, they are used to excellent purpose anywhere that might be affected by moisture or dust. These plastic paints are inexpensive and easy to keep clean.

If you have a separate dinette or alcove, you may want to paint it another color, or perhaps use wall paper in contrast to the painted kitchen.

Walls might also be covered with linoleum or colored tile or with composition which simulates tile. There is possible a wide range of treatment of walls, dependent on your kitchen and your own tastes in decoration.

FLOOR COVERINGS

Wall-to-wall linoleum is recommended for the kitchen. It is easy to keep clean. If bought in the best grade, it will be long-lasting. Select a pattern to harmonize with the walls and the general decorating scheme.

A linoleum rug is good only as a temporary measure; unless heavy pieces of furniture stand on it, a wall-to-wall covering works out best for permanent use.

If the floor is covered with tile or composition blocks, you don't need other covering.

You may have a lovely wood floor of which you're proud. If you want to undertake the constant care of it, you can paint or varnish it and leave it uncovered.

Woven carpets and rugs have no place in most kitchens, unless you have a special kind of house or a separate dining nook and you put the table and chairs on the rug.

WINDOWS

In the kitchen a window is not treated in the conventional manner because it is the focal spot of light and cheerfulness. A very small

window doesn't need a curtain: use a colorful venetian blind, or a window shade made of patterned glazed chintz.

If the window is off-side and you want a centered appearance, build shelves next to it, the same height and width as the window frame. Put little decorative objects or plants on these shelves.

Shelves may be built across the window, for small plants and colored glassware. This, when the sun comes through, is very pleasant.

Curtains should come to the window sill—no longer. Use either full length curtains from heading to sill or cottage curtains, two pairs of sash curtains, one on top, one on bottom window). In this case you may use two different fabrics, provided they harmonize. Or hang one pair of sash curtains on the bottom half of the window, and on the top, a venetian blind or a chintz window shade.

PICTURES

They add a gay touch to the room. In the kitchen you may use framed pictures which fit nowhere else in the house, such as floral or cute animal prints which you clip out of your favorite magazines. The frames may be painted in colors to contrast or blend with the walls. The mats will give you a chance to express originality—they may be cut out of pretty wall paper or chintz or even gingham checks.

EXTRAS FOR DECORATING

Each kitchen lends itself to its own manner of decoration. You may have extra wall space on which to build hanging shelves for ornaments, plants or cook books.

If there is a place for it, a desk or table with drawers is an excellent adjunct. Use it for the cook books, papers and accounts needed for the running of the household, telephone extension, magazines or books to read or handiwork to do while waiting for the cake or roast to be finished.

GOOD LIGHTING

Don't work under the handicap of poor lighting. This is the one room which has to be bright! A ceiling fixture is needed to provide adequate central lighting. At the three work centers install additional lighting either over or near the food preparation table, the stove and the sink. Excellent for kitchen use is flourescent lighting.

Avoid loose electrical wires over which you may trip or in which you may catch your hand. Provide outlets near all the work areas, preferably in the wall rather than the baseboard.

SECTION 7

Good Hints for Good Housekeeping

By DEMETRIA TAYLOR

CHAPTER 28

A Clean Start

WHEN SELECTING HOUSEKEEPING EQUIPMENT, get the best you can afford. Don't buy anything merely because it matches your decorating scheme. Here is one part of homemaking where nothing must be judged by its appearance: every piece must be made by a reliable firm and must fulfill its function toward efficient housekeeping.

There is a great temptation to buy all the new gadgets, but until you get all the basic equipment, it is better to wait for the "extras."

Try if possible to devote a whole closet, or as much of it as possible, to storing all the cleaning equipment you need. Equipment for the kitchen alone, or for the bathroom, should be stored in those rooms, of course.

Anything which is inflammable must be kept in a tightly covered metal container. Any bottle or jar containing poisonous ingredients must be clearly labeled.

Put all small brushes and containers of cleaning fluids and polishes into one receptacle: it may be a basket or a tool kit with a handle (the wooden ones which look like a small magazine rack), or your husband may build you a box with a handle. Then, when you go from room to room, you put everything into the carrying basket or box, and take it along with you.

BASIC CLEANING EQUIPMENT

- Vacuum cleaner and attachments
- Floor wax applicator
- Carpet sweeper
- Broom (corn or fiber)
- Dust mop
- Wet mop
- Long handled scrubbing brush
- Long handled dust pan
- Upholstery brush or whisk broom
- Radiator brush (if you have no vacuum attachment)
- Toilet bowl brush
- Dust cloths (treated with lemon oil and water solution)
- Dust cloths (cheese cloth)
- Polishing cloths (flannel)
- Paste or liquid wax
- Polish for silver
- Polish for metal
- Furniture oil
- Scouring powder
- Toilet bowl cleaner
- Household ammonia
- Household disinfectant
- Cellulose sponge
- Floor cloths (for bathroom and kitchen)
- Soap flakes
- Carbon tetrachloride
- Rubber gloves
- Rubber apron

You will, of course, make your own housekeeping schedule which will depend on the size of your home, whether you are a career woman as well as homemaker, whether you have outside help or just the two of you (husbands help, too) share the housekeeping.

To get most service from the equipment, it is necessary to give it the best care.

HOW TO CARE FOR CLEANING EQUIPMENT

VACUUM CLEANER

See Chapter 33 in this section.

WAX APPLICATOR

After each use wash with warm soap suds to prevent hardening of wax. Rinse in tepid water. Shake several times while it is drying.

Don't permit pad to rest on floor; hang applicator up.

CARPET SWEEPER

Empty dust pan after each use.

Clean brush once a week; remove hair and threads.

Follow manufacture's directions for lubricating.

BROOM (CORN OR FIBER)

Don't let bristles rest on floor. Hang broom up.

Dip fiber broom in water, once a week, hang to dry. (Don't do this to a corn broom.)

If fiber (not corn) broom is very dirty, wash in tepid water and soap suds. Rinse, hang up to dry.

Corn broom should be dusted with a dry cloth after each use.

DUST MOP

Don't let it rest on floor. Hang mop up.

Clean after each use. If you have an attachment on your vacuum cleaner, use it for this purpose. Otherwise, shake mop (outdoors) free of dust. If you live in the city and can't use the outdoors, put the mop into a large paper bag and shake into that.

Periodically wash mop in tepid water and soap suds. Rinse, shake thoroughly, then dry.

If mop is "treated" with oil and water, dip it into solution again after it is dry.

WET STRING MOP

Wash in hot soap suds. Rinse, wring or shake out, then dry.

SPONGE MOP

Wash in warm soap suds, rinse. Replace handle, remove excess water by pressing down.

CELLULOSE SPONGE

After each use, wash in warm soap suds, rinse, squeeze out excess water. Do not twist.

If necessary to sterilize, do so in boiling water.

SCRUBBING BRUSH

After each use wash in warm soap suds, rinse.

Dry, bristles down (preferably in the sun).

Don't put away until thoroughly dry.

BRUSH OR BROOM OF HAIR OR NYLON

Wash in mild soap suds and tepid water, rinse.

Shake out, hang up to dry, shake during drying.

Comb or brush bristles back into shape.

DUST CLOTH

Periodically wash in warm soap suds, rinse, dry.

"Treat" cloth by dipping into solution of ¼ cup lemon oil and 1 pt. hot water, then let dry.

Keep in covered metal box.

POLISHING CLOTH

After each use wash in warm soap suds, rinse, dry.

FLOOR CLOTH

Periodically wash in hot soap suds to which add chlorine bleach (see directions on bottle).

Dry (outdoors, if possible).

RUBBER GLOVES

Natural rubber gloves must not be worn for more than half an hour if they are in contact with cleaning fluid or any alkaline or acid solutions. (Change to another pair at end of half hour.) Synthetic rubber gloves are not affected and need not be changed.

After each use, soak gloves in tepid soap suds about 15 minutes, rinse, hang up to dry.

When thoroughly dry, sprinkle talcum powder inside each glove.

Store natural rubber gloves in a cool, dark place. Synthetic rubber doesn't need to be stored in the dark.

CHAPTER 29

Guides to Housecleaning

NO TWO HOUSES ARE FURNISHED ALIKE, so that no working schedules can be set up to suit every homemaker. However, there are certain things to do and ways to do them which, when they become systematized, are helpful in saving time and energy. Below are given some suggestions which may be of help to you, whatever the size of your house or apartment.

DAILY CLEANING ROUTINE

1. On arising, open wide the windows in bedroom for air circulation.
2. Prepare breakfast.
3. After breakfast, remove dishes from dining room.
4. Wash dishes.
5. Put away food.

Now put the house in general order by the daily tasks of making beds, emptying ash trays and waste paper baskets, opening windows for air circulation, straightening furniture, surface dusting and sweeping (none of this takes in the specific weekly cleaning devoted to any one room):

6. Living room
7. Extra room (library, sun porch, playroom, etc.)
8. Dining room
9. Bedrooms
10. Bathroom
11. Upstairs hall
12. Stairs
13. Downstairs hall
14. Kitchen

WEEKLY ORDER OF WORK

This is something you must plan yourself. Allow a day for laundry, perhaps using one afternoon for washing, and the afternoon of the following day for ironing. Do not schedule all the heavy cleaning for all of one day or two days in succession, then the rest of the week none

at all. Some homemakers find it convenient to do all the dusting in one day, then all the floors the next. Some feel it is best to do all the weekly cleaning of one or two rooms in one day, then another room the following day.

Work out your time schedules first on paper, allowing sufficient time for rest between heavy duties. It will not take you long to find out which method suits you best.

SPECIAL SEASONAL CLEANING

A house that is kept systematically in order all year round doesn't have to go through that awful upheaval of "spring cleaning" or "fall cleaning" which is usually so upsetting to a household. But you may feel it is wise to have a seasonal going-over of your house. If you do, here are the special tasks one usually allots to those times:

BASEMENT

Clean out all trash and unnecessary articles stored there.
Check on furnace and other pipes.
Clean walls, ceilings, floor.
Do any necessary repainting or plastering.

ATTIC

Clean out all trash.
Clean walls, ceiling, floor.
Repack and rearrange stored articles, if necessary.

HOME FURNISHINGS

Go over rugs, blankets, curtains, draperies, slip covers and articles of furniture.
Attend to those which need repairing, remodeling or cleaning.
If you cannot do it yourself, send to professional workmen to do.
Pack and store any items not to be used during the season.

DRAWERS AND CLOSETS

Clean and rearrange each one.
Attend to articles which need to be cleaned or repaired.
Pack and store any not to be used during the season.

EXTERIOR OF HOUSE

In the spring, remove storm windows, clean and store them.
Put up window and door screens.
In the summer, put up awnings.

In the fall, take down screens and awnings. Attend to any repairs they may need. Clean and store.
In the winter, put up storm windows and doors.

HOW TO CLEAN WALLS

Dust walls periodically, using the vacuum cleaner attachment or a long-handled, soft hair, wall brush.

PAINTED WALL: Grease spots may be removed by rubbing dry cornstarch on spot. Let remain one hour. Rub off with dry cloth. Repeat if necessary. To wash wall, use mild soap and water (not hard water) to which is added some commercial cleaner (bought at the paint store). Use soft cloth or cellulose sponge, work in a circular motion. Wipe with dry cloth. Make sure paint won't be damaged. Test a small area in an inconspicuous spot.

WALL PAPER (NON-WASHABLE): Small greaseless marks may be erased with art gum. Finger marks may be removed when rubbed over with a slice of soft bread made into a ball. A commercial dough may be bought for such cleaning purposes. Over a fresh grease spot hold a clean white blotter and apply a warm iron (blotter absorbs grease). A stubborn grease spot may be removed with a paste made of Fuller's earth or French chalk with carbon tetrachloride. Apply over the spot thickly, thinning it out at the edges which extend beyond the spot. After it dries, brush off carefully. Repeat if necessary.

WALL PAPER (WASHABLE): Spots may be removed with dough cleaners as outlined above. However, if wall paper is guaranteed, it may be washed. First wet the area with clear cold water, then sparingly with a sponge put on solution of mild soap suds and cold water. Rub lightly. Rinse with sponge wrung out in clear water. Wash small areas at a time. Beware of using water-softening compounds, hot water, alkalis or strong soaps.

SPECIAL FLOOR CARE

WAXED FLOOR: If water spills on floor, wipe immediately. Otherwise it leaves white spots.

If soiled spot, use cloth dipped in turpentine or liquid wax. Rub spot until soil is gone. Allow to dry. Put on new coat of wax. When dry, polish.

Light scratches may possibly disappear when repolishing floor. Deeper scratches are remedied in same way as soiled spot.

If wax becomes "gummy" remove old finish with a commercial wax remover or carbon tetrachloride. (Have windows open when doing this, to prevent fire hazard.) With soft cloth work in small areas until wax is removed. Wash floor (a small area at a time) with mild soap suds. Rinse each small area with warm water. (Use very little water, just enough to dampen cloth.)

Allow to dry, then rewax.

SHELLACKED FLOOR: If water spills, wipe floor immediately, to prevent white spots. To remove white or soiled spots, moisten (very lightly) a cloth with a solution of equal parts of turpentine and denatured alcohol and rub the spot very lightly in order not to remove top layer of shellac. (Caution: Denatured alcohol is a poison!)

VARNISHED FLOOR: Sturdier finish than shellac. Be careful to prevent dust from settling on surface during revarnishing drying period. If waterproof varnish is used, when necessary to remove soil from floor, wash with damp mop and lukewarm suds. Rinse with clear water. Do not walk on floor until completely dry. If necessary to wash non-waterproof floor, do only one area at a time, let it dry completely before washing and rinsing the next area.

OILED FLOOR: If soiled, wash with mild soap suds. Rinse with damp mop (clear water). Allow to dry, then apply floor oil (best grade), following manufacturer's directions. Allow at least 12 hours to dry.

PAINTED FLOOR: Wash with mop wrung out of mild soap suds, rinse with lukewarm water. Work on small area at a time, permitting no water to remain on floor. Dry completely before walking on it.

UNFINISHED WOOD FLOOR: Stains scrubbed with wet brush and scouring powder. Use steel wool, pumice or sand on stubborn spots. Weekly or bi-weekly, wash floor with warm water and soap suds. Rinse. Do not use too much water or strong alkalis. The latter darken the wood. If bleaching is desired, use commercial chlorine bleach and follow directions on bottle.

WINDOW CLEANING

Unless you can reach outside of windows without any danger, do not attempt to clean them by sitting on a window ledge. Make arrangements with a professional cleaner. But you can keep the inside panes clean with a commercial liquid spray or a glass wax. Follow directions, and polish with a clean dry cloth.

You may make your own cleaning solution with 2 qts. warm water and any of the following:

2 Tbsp. vinegar	1 Tbsp. kerosene (inflammable!)
2 Tbsp. household ammonia	½ cup denatured alcohol
1 Tbsp. borax	(poison!)

If cleaning is done in very cold weather, the last named is the best solution. Apply any of the foregoing with a sponge or a lintless cloth, then wipe with a dry cloth, a chamois, or use a squeegee.

A fine scouring powder may be used, applied lightly with damp sponge or cloth. When almost dry, remove with lintless cloth.

Never clean a window in direct sunlight. It may streak.

PUTTY SPOTS: Remove from glass with household ammonia.

PAINT SPOTS: Remove while fresh, with cloth dipped in turpentine. If spot is hardened, soften with paint remover or turpentine, scrape off with putty knife or single-edged razor blade.

WINDOW SILLS: Finish with plastic paint, or wax over existing paint, to make resistant to moisture and dust when window is open.

CHAPTER 30

The Home Laundry

THE MODERN HOMEMAKER is not acquainted with "blue Monday" which was the common dread in most households. She plans to do her washing and ironing any day which is convenient for her. In some cases the heavy laundry is done outside of the home at the moderately priced commercial laundries; in other cases the newly married does all her own laundering because she equips her home with mechanical appliances which now come in sizes and prices to fit small spaces and budgets.

LAYOUTS FOR WORK CENTERS

The young bride in a one-room apartment may have to do her washing in a basin, then set up her folding ironing board which she keeps in a closet when not in use. But for the homemaker who has space to spare, there is nothing more satisfactory than a permanent place (a whole room or part of some other room) for the laundry.

It is not extravagant to buy mechanical washing, drying and ironing equipment, if there is room for it. Again, as for the kitchen, plan the placement of the equipment to save time and energy. Arrange it so

that you work from sorting table to washer, to dryer, to ironing board as explained here in more detail. You will be spared unnecessary lifting and carrying, if you do.

In planning a new house, it is wise to consider a combination kitchen-laundry: first, for the purpose of step-saving, and second, for simplifying plumbing and wiring. Whether you have a laundry room, or use part of a room, arrange four work centers, following in this sequence for efficiency:

1. *Sorting.* Table with smooth counter surface (painted or covered with material that is easy to clean). Shelves or cupboard above table, to keep cleaning materials for stain removal, also mending basket containing thread, needles, hooks and eyes, snaps, buttons. Spots and stains are removed here, tears and other mending is done before clothes go into washer. Unless you have additional or portable table near your ironing board, sprinkling is done on this sorting table and sprinkling device is kept here, too. Under the table keep ventilated box or bin or basket for storing the soiled clothes until wash day. A small table stove (preferably on a separate shelf) is at this sorting center, too, for making starch, together with necessary pans for cooking and mixing it, as well as measuring cup and stirring spoon.
2. *Washing.* The laundry trays (or tubs) are next along with the automatic washer. Provide shelves or cupboard to keep the soaps, bleaches, bluing, measuring spoons and cups, water thermometer. Build a rack or a low table on casters on which to stand clothes basket, to avoid unnecessary bending and lifting.
3. *Drying.* Mechanical dryer is next to that. Of course you may use your backyard for drying clothes; but for bad weather provide clothes racks for indoor drying if you don't have the facilities for mechanical equipment.
4. *Finishing.* Here are the ironing board, hand iron, electric ironer, clothes rack, table or portable table for sprinkling and later for holding folded articles.

LIGHTING

Best of all is natural daylight. But if no windows are available, or if you do your laundering in the evening, provide proper lighting over or near each work center. Fluorescent lighting is excellent. Over the sorting table install a "daylight" bulb to help you with stain or spot removal and in matching threads for mending.

Have installed as many outlets as necessary to plug in the mechanical

appliances. These outlets should be on the wall, at least 3 or 4 feet up, and not on the baseboard where you might trip over the wiring. Use porcelain lighting fixtures, to avoid shock.

WALLS AND FLOOR

Paint walls with material that can be cleaned easily and which resists moisture. Especially good is a plastic paint which is not penetrated by humidity or water and can be washed clean with any strong alkali. If your laundry is in the basement, the new plastic paint is effective over concrete, brick or plaster walls. The shelves and cupboards could also be painted with the same material.

The floor must not be damp or slippery. You might make a wooden rack or buy a rubber mat to stand on while you are at the washer or the tubs. If you cover the wood or cement floor, choose a covering which will take hard usage and won't deteriorate from dampness.

WHEN BUYING EQUIPMENT

As the laundry is a permanent part of homemaking, buy the best you can afford from the most reliable dealer. Read labels attached to appliances, follow the manufacturer's instructions on how to use and how to care for the article. See if there is a guarantee and a time limit. Ask the name of the nearest servicing agent should emergency repairs need to be made.

AUTOMATIC WASHERS

These fall into two main types (front and top opening). Most models are completely automatic; however, some require manual attention.

1. FRONT OPENING. This type washes by tumbling the clothes in a revolving basket.
2. TOP OPENING. Clothes are loaded into washer through the top. This type of washer usually washes by means of an agitator.

How washer operates: After clothes are sorted, they are loaded into the washer. Set a simple dial or dials which select water temperature and washing time. Once the washer is started, it fills with water automatically. All you need do is to add a softener (if the water is hard), soap or other detergent. The washer does the rest automatically: it soaks, washes,

rinses, damp-dries, and shuts itself off. Your hands need never touch water.

Look for—when buying: Size depends on your household's needs. Generally capacity ranges from 6 to 9 lbs. (the number of pounds of dry clothes it will wash at one time).

Tub should have smooth, hard surface, such as porcelain-enameled steel.

Frames and legs should be well braced with adequate sized casters.

Wringer provided with safety release.

Spinner (or dryer) must be in compartment that can be covered and locked during spin-dry operation.

Connecting cord should be of adequate length and bear the Underwriters' Laboratories label.

Electrical construction. Make sure it bears the Underwriters' Laboratories label.

ELECTRIC IRONER

This will save you time and energy. If you have room for one, you may choose from these two general types:

1. ROTARY. Article to be ironed is passed between a padded roll and a concave metal shoe heated by one or more electrical elements. (Either shoe or roll may move to make contact with the other.) Article is fed over the roller on some models, under on others. Standard size and smaller rotary ironers are available for use on any suitable table top.

2. FLAT PRESS. Consists of two contacting surfaces. Upper surface is the heated metal shoe which may have one or two heating elements. The article to be ironed is put between the shoe and the lower padded surface (called the buck).

Look for—when buying: Ironing surface of metal shoe should be smoothly finished and rust-resistant.

Back is often insulated to prevent loss of heat.

Two separate heating elements are desirable so that only one end of the shoe need to be heated when small articles are ironed.

Underwriters' Laboratories label.

Some models have fabric dials for each end of the shoe, permitting easy selection of temperatures to suit fabric needs.

On rotary type, a range of speeds is desirable to get faster speeds for thin materials and slower speeds for heavier or extra damp materials.

Rigid roll support and self-aligning shoe are required for even pressure.

The roll on rotary ironer, or the buck on the flat press, should be resilient and smoothly padded. Outer cover should be removable for washing.

An ironer open at both ends is considered faster and more flexible in use.

Most common roll length is 26 inches, although some models available with 18 and 30 inch rolls.

Sizes of the buck on flat press type may vary.

Switches for turning current on or off, as well as the hand, knee or foot controls for shoe or roll, should be within your easy reach.

A readily accessible release to separate the shoe and padded surface in emergencies is essential.

ELECTRIC IRON (HAND)

Even if you have equipped your laundry with a rotary or flat press ironer, you still need the hand iron. The three main are:

1. AUTOMATIC. Employs a sensitive thermostat so that higher temperatures may be used with complete safety and control. With heat playing a more important part, weight has been reduced to 3 or 4 lbs. on many models.

2. NON-AUTOMATIC. Supplies heat without thermostatic control—or heat with a simple heat-limiting device which shuts off current at a maximum temperature for safety. Because temperatures must be kept comparatively low for safety, this type of iron depends partially on weight for ironing efficiency. The average non-automatic iron weighs about 6 lbs.

3. STEAM. So designed that water poured into a receptacle in the iron is emitted in the form of steam at the ironing surface. This eliminates the need for dampening or the use of a damp pressing cloth. Steam irons may also be used as dry irons, like any type of electric iron.

Look for—when buying: Ironing surface should be smooth and rust-resistant.

Point well shaped (for ironing into gathers).

Edges beveled or otherwise adapted to ironing around buttons.

Insulation adequate to assure cool handle.

Handle adapted to fit your hand.

Fabric dial on automatic iron should be easy to read and adjust to needs of various fabrics.

Cord should be durable and well insulated with some protection at point of attachment. It should bear the Underwriters' Laboratories label.

Most models have thermostatically controlled heat.

CLOTHES DRYER

Modern dryers are of the rotary type in which clothes are tumbled in a revolving basket while heated air is circulated through them by a motor-driven fan. The source of heat may be either electric or gas. In both cases, the motor itself is electrically driven.

How dryer operates: Most models provide automatic control by means of a timer which you set for the number of minutes you think will be needed to dry the clothes. The timer automatically shuts the dryer off at the end of this period. One model has an automatic device which goes a step further: it not only shuts off when the clothes reach the point of desired dryness, it also determines automatically the length of time that will be required. The user merely sets the dial for the degree of dryness she wishes—bone dry for storage or the damp dry for ironing. When clothes reach the stage of dryness selected on the dial, the dryer shuts off automatically.

LAUNDRY COMFORTS

Laundering need no longer be a "back breaking" household task. There is an excellent ironing board on the market which, with just a flip of the hand, you can lower or raise to a height which is convenient for you when you stand or sit.

You don't have to stand at your ironing board! Get a comfortable stool or kitchen chair and sit on it while you iron. Use that same stool for sitting at the sorting table, especially when you remove stains or sew on that loose button or mend a rip before putting the article into the washer or the tub.

Like to listen to your favorite program while ironing? Plug in the portable radio and enjoy yourself.

The table stove (hot plate) which you install for starch making is a handy place to make yourself a cup of tea or coffee or bouillon, when you have another hour's work ahead of you.

CHAPTER 31

Laundry Methods

YOU WILL SELECT the day of the week most suitable for you, of course, and you may prefer to wait until you have a large amount of washing or do it in smaller lots. Whichever your choice, the simplest procedure should be followed.

Sorting. Separate the clothes into various piles according to types and colors:

Bed linens and towels
Table linens
White and color-fast cotton and linen garments
Colored (not fast) cotton and linen garments
White silks, rayons, nylons
Colored silks, rayons, nylons
White and color-fast woolens
Colored (not fast) woolens
Stockings, gloves, miscellaneous articles to be washed by hand in a basin

While sorting, be on the lookout for spots and stains, tears, loose buttons or other fasteners, pins or other removable ornaments. Before putting these clothes into their respective piles, first remove all stains, make necessary sewing repairs. Empty pockets and close slide fasteners before putting garments into piles for washing.

Soaking. If you have a machine, follow the manufacturer's directions. If you have no machine, soak the clothes in lukewarm water in order to loosen the dirt and allow soap solution to pass through. (If you have hard water, it must be softened for soaking, too.) Time for soaking is approximately:

Color-fast cottons and linens—20 minutes
White cottons and linens—15 to 30 minutes

Never soak colored (not fast) clothes, or silks, woolens, rayons and nylons.

Before putting clothes into the wash water, wring out all the soiled soaking water.

Washing and Rinsing. Follow directions which come with your machine. If you wash by hand, follow directions with flakes you buy for the pur-

pose. Wash separately each pile you sorted. If you do, the colored clothes will not run and ruin your white clothes. The more delicate fabrics can be washed in cooler water and with a less harsh soap powder.

Bluing. This comes in many forms—balls, combined with soap flakes, liquid. You buy whichever you like best, but make sure to read carefully the directions which accompany the product.

Be careful to rinse out all soap before you use bluing on your laundry. Avoid bluing which contains Prussian blue which may cause rust spots unless you're careful to see that all soap is rinsed out.

Bluing does not whiten clothes. Its purpose is to correct the yellow tinge which might affect your white cottons, wools or silks. Don't use too much bluing: it might produce a grayish tinge. Rayons and nylons should not be blued.

Bleaching. Sunshine, the natural bleach, is best for white clothes which have a yellow tinge. Very delicate cottons and linens and silks may be whitened with a commercial preparation made by dye manufacturers. Sturdier materials may be bleached with a mixture of water and bottled chlorine bleach. Whichever you use, follow strictly the directions on the bottle to avoid weakening of fibers.

Starching. Two advantages accrue from starching materials: they have a finer finish and they do not soil so rapidly. Starch comes in liquid, lump and powdered form, most of them for hot water, some even specify cold water. Whichever type you buy, read the instructions carefully. The chart which follows shows the consistency needed for clothes and household linens which are generally finished by starching.

STARCH CHART

Garment	*Starch Consistency*	*Basic Starch**	*Water*
Aprons	Thin	1 part	4 parts
Baby clothes	No starch		
Blouses (cotton or linen)	Thin	1 part	4 parts
Children's clothes (cotton)	Thin	1 part	4 parts
Chintz	Thick	undiluted	
Collars and Cuffs	Thin	1 part	4 parts
Curtains (organdy, net, marquisette)	Medium	1 part	2½ parts
Denims (heavy)	No starch		
Draperies (cretonne)	Medium	1 part	2½ parts
Draperies (heavy cotton)	Thin	1 part	5 parts
Dresses (gingham, percale)	Thin	1 part	4 parts
Dresses (cotton sheer)	Thin	1 part	4 parts
Men's Shirts:			
Collars and cuffs	Medium	1 part	2 parts
Over-body	Thin	1 part	4 parts
Work shirts (except heavy denim)	Thin	1 part	5 parts
Nightgowns, pajamas, pillowcases, sheets, towels, tableclothes, underclothes	No starch		
Nurses' uniforms	Medium	1 part	2½ parts
Slip covers	Thin	1 part	5 parts

*Basic starch is liquid starch as it comes in a bottle or jar, or it may be made from powdered starch as follows: Mix together ½ cup of starch and a cup of cold water until smooth. Add 2 quarts boiling water, stirring constantly. Boil three minutes after mixture clears.

Drying. If you hang the wash outdoors, make the process as simple and comfortable as possible. Here are some hints to save steps and energy:

While putting clothes into basket, put same kind together. (Reason for this is that when you hang like with like, then take them off in similar order, you will later save time in sprinkling and ironing.)

Don't lug heavy basket or put it on the ground. Put it on a cart with wheels. This also saves bending and lifting.

Adjust clothesline to your height.

Hang a clothespin bag on the line and push it ahead of you as you work. (Before you buy clothespins, look at the new plastic, clip-on kind.)

Hang white and color-fast cottons and linens in the sun.

Hang colored materials indoors, or in the shade.

Sheets are hung right side out, folded hem to hem so they dry straight. Pin on the line with four clothespins so that the hemmed edges hang over the line about a foot.

Hang closed end of pillow case over the line several inches.

Don't let sheets or pillow cases whip in the wind or freeze stiff.

Hang fine summer dresses on hangers (rust-proof), preferably indoors.

Do not hang anything by a corner—it might tear.

When taking down the dried wash, smooth each piece and fold it before putting into basket.

Try to take in the wash while damp to avoid sprinkling.

Sprinkling. Easiest method is to use a bottle in or on which you put a perforated sprinkler top which you can buy in the dime store. Or you might have a bulb flower sprayer. Whichever you use, fill it with warm water. Hints for sprinkling:

Spread a plastic or lightweight oilcloth sheet over the bottom and sides of the clothes basket, into which you put the sprinkled clothes.

Linens and heavily starched clothes are sprinkled generously.

Thicker areas of fabric (collars, cuffs, hem, etc.) are sprinkled more generously than the thinner parts of the garment and are folded inside the garment.

Sprinkle colored clothes just before they are to be ironed. Do not roll them.

Sprinkle sheets and pillow cases lightly and evenly. Fold twice lengthwise, roll up each sheet and case separately.

Put all clothes into basket until ready to iron (except the non-sprinkled colored ones). Pile one group on top of another, in this order: heavy cottons, household linens, lighter weight cottons, silks, rayons and nylons. They will then be ironed starting with a warm iron, in that order, nylons first, etc.

An extra hint is to wrap sprinkled starched garments and sprinkled lingerie in wax paper, put them in the refrigerator an hour before ironing. It will give them a professional look.

Don't sprinkle seersucker, chenille, knit lingerie.

Avoid sprinkling rayons or silks if they get water spots. Instead remove them from line while damp enough, and iron at once.

Turkish towels and face cloths don't get sprinkled or ironed.

Ironing. If you have an electric ironer, follow the directions which come with the equipment. For hand ironing, you will be wise to get, besides the regular folding ironing board, a separate small sleeve board which is good for a finely finished armhole line and for puffed sleeves as well as a "needle" or wire board to press velvet. The latter is laid flat on the ironing board with the "needles" pointing upward to preserve the nap of the velvet.

It is not feasible to go into each step-by-step ironing procedure for every type of garment or household article. Many manufacturers of electric irons, who have the interest of the homemaker at heart, have issued excellent instruction books with fine pictures to explain the various ironing methods, which may be had by writing to them. However, here are some generally helpful ironing hints:

Iron with the grain of the fabric (back and forth or across) but not on the bias.

For cottons and linens, iron with long sweeping strokes. Don't use short choppy ones.

For rayons, iron with an up and down pressing motion and light strokes.

Don't press down on the iron and tire yourself. Let the heat of the iron do the work.

Avoid shine on fabric by pressing it on the wrong side. This is important with rayons and good table linen.

Pockets and collars, on any fabric, may get a shine. When you touch them up on the right side, use the iron over a pressing cloth.

As a general rule, when ironing a garment, first do the sections which hang off the board—the cuffs, collars, sleeves, etc. Ruffles, too, get ironed first. Then iron the body of the garment.

For ironing embroidered or monogrammed articles, put them right side down on top of a turkish towel (so the decorative stitches "sink in"), then iron on the wrong side.

Foundation garments don't need to be ironed. But if you want to touch them up, avoid ironing garters or any elastic areas.

Sequins must be protected when pressing a garment because they may melt. Iron lightly on wrong side, or else on right side with a pressing cloth.

CHAPTER 32

Stain Removal

FIRST RULE FOR SUCCESS in removing a stain is to start while it is fresh, even before it dries if possible. Hot soap suds or the heat of an iron have a tendency to "set" some stains, making it difficult to remove

them later on. The professional cleaner always "spots out" stains before he gives a garment a general cleaning or pressing.

KNOW YOUR FABRIC

Before you apply any stain remover, you must take into consideration whether the fabric is cotton, linen, wool, silk, rayon, nylon, or a mixture of any of these. You cannot use the same stain remover on every type of fabric.

Test the remover on a turned-in facing or under the hem, or on a seam, to make sure that it does not damage the material. This is a good way to find out too if it is color-fast in case you are going to use soap and water in the cleaning process.

STAIN REMOVAL SUPPLIES

On a trip it is a good idea to carry along a bottle or tin of your favorite commercial stain remover, but for household use one kind of remover will not do for all kinds of fabrics which may get spotted or stained. It is, therefore, a good idea to equip a special kit with these basic stain removal supplies, so they are always at hand in case of emergencies:

ABSORBENT POWDERS: Chalk, corn meal, talcum powder or cornstarch for grease spots or ink stains.

ACETIC ACID: 10 percent solution. (*Vinegar* is about 5 percent acetic acid and can be used to remove alkalis and to stop the action of chlorine bleaches, as well as to restore some colors.)

AMMONIA WATER: 10 percent solution.

BLEACHES: *Javelle water or commercial chlorine bleach*—for white cotton and linen or rayon.

HYDROGEN PEROXIDE: A mild bleach for any material.

PEPSIN: Stain softener available at drug stores.

SOLVENTS: *Carbon tetrachloride*—for grease and oil stains.

Denatured alcohol—be sure to mix with 2 parts water when using on acetate rayon or colored material.

Glycerine—for tannin stains; also to loosen or soften other stains.

Acetone or fingernail polish remover—for fingernail polish stains. Never use on acetate rayons.

Turpentine and banana oil—for paint stains.

STAIN	WHITE COTTONS OR LINENS	WASHABLE COLORED OR FINE FABRICS	NON-WASHABLE FABRICS
Alcoholic and soft drinks	Sponge the stain with water. Dip in solution of chlorine bleach solution for 1 minute. Rinse well in water.	Sponge the stain with water. Then pour glycerine on stain and rub between hands. Let stand for half hour and rinse with water.	Sponge the stain with water. Pour glycerine on stain and rub between hands. Let stand for half an hour. Sponge with water.
Blood	Sponge or soak in cold water. Wash in warm soapy water.	Sponge or soak in cold water. Wash in warm soapy water.	Sponge with cold water.
Candle Wax	Scrape away wax with dull knife. Place stain between clean white blotters, cleansing tissues or paper towels and press with a warm iron. Then sponge with carbon tetrachloride.	Same.	Same.
Carbon Paper	Launder in warm soapy water. Wash in heavy suds of soap and water.	Launder in warm soapy water. Wash in heavy suds of soap and water.	Sponge with clear warm water. Sponge with a solution of 1 cup alcohol and 2 cups water; then sponge with cold water.
Chewing Gum	Soften the stain with egg white, then wash in lukewarm soap and water.	Soften the stain with egg white, then wash in lukewarm soap and water.	Rugs: Rub the gum stain with ice. Then scrape and rub the hardened gum out of the rug. Soak the stain in carbon tetrachloride.
Chocolate and Cocoa	Scrape off as much of the stain as possible with dull knife. Wash in warm soapy water. Sponge stubborn stains with hydrogen peroxide. Rinse thoroughly.	Scrape off as much of the stain as possible with a dull knife. Wash in warm soapy water.	Sponge with carbon tetrachloride. Dry. Sponge with warm water and dust with pepsin powder. Work powder in, let stand for 30 minutes, sponge with water.
Cod Liver Oil	Sponge with carbon tetrachloride. Wash in warm soapy water.	Sponge with carbon tetrachloride. Wash in warm soapy water.	Sponge with carbon tetrachloride. Sponge with warm water.
Coffee and Tea	Pour boiling water on stain from a height of 2 or 3 feet. Then wash in warm soapy water. If stain remains bleach with hydrogen peroxide.	Pour boiling water on stain from a height of 2 or 3 feet. Then wash in warm soapy water.	Wool or silk: Sponge with lukewarm water. Apply glycerine and rub lightly between the hands. Let stand for half hour and rinse thoroughly with water. If a grease spot from cream remains, sponge with carbon tetrachloride.

STAIN	WHITE COTTONS OR LINENS	WASHABLE COLORED OR FINE FABRICS	NON-WASHABLE FABRICS
Ice Cream	Sponge in cold water. If ice cream is fruit or chocolate, treat as such. Wash in warm suds.	Sponge with cold water. Wash in lukewarm suds.	Sponge with carbon tetrachloride. Dry. Sponge with cold water. If stain remains, sprinkle pepsin on the dampened stain and let stand half an hour. Brush it off and rinse spot well.
Ink: India	Place a cloth under stain and sponge with carbon tetrachloride. Rub dry cleaning soap into stain. Sponge with carbon tetrachloride. Rinse well.	Same.	Same.
Ink: Writing	Pour either glycerine or soapless shampoo on fresh stain. Rub lightly between the hands. Rinse. Apply again as long as ink comes from stain. Rinse. Wash with soap and water.	Same.	Use an absorbent such as cornstarch, French chalk or talcum powder. Work into moist stain. Shake off as it becomes colored. Continue until stain is removed.
Iodine	Wash in hot suds, or moisten with water and place either in the sun, over a warm radiator, or hold in the steam from a boiling teakettle.	Same.	Sponge with alcohol. On acetate rayon dilute the alcohol, 1 cup denatured alcohol to 2 cups water.
Lipstick and Rouge	Rub with lard or vaseline. Wash in hot suds. If stain remains bleach with hydrogen peroxide.	Sponge with carbon tetrachloride. Wash in warm suds.	Sponge with carbon tetrachloride. If trace of color remains sponge with denatured alcohol. Dilute alcohol for acetate rayons, 1 cup denatured alcohol to 2 cups water.
Meat Juice or Gravy	Sponge with cold water. Wash in warm, soapy water.	Sponge with cold water. Wash in warm, soapy water.	Sponge with cold water. Dry. Sponge with carbon tetrachloride.
Mercurochrome	Sponge well with liquid of equal parts of alcohol and water. Work glycerine into cloth and continue using as long as color bleeds from cloth. Wash well in soapsuds, and rinse with water to which a few drops of ammonia have been added.	Sponge well with liquid of 1 part alcohol to 2 parts water. Work glycerine into cloth and continue using as long as color bleeds from cloth. Wash well in soapsuds, and rinse with water to which a few drops of ammonia have been added.	No satisfactory method.

STAIN	WHITE COTTONS OR LINENS	WASHABLE COLORED OR FINE FABRICS	NON-WASHABLE FABRICS
Egg	Scrape away as much of stain as possible with dull knife. Sponge with cold water. If stain remains, sprinkle pepsin powder over spot. Work in and let stand for half an hour. Rinse well.	Same.	Same.
Fingernail Polish	Sponge stain with acetone or commercial nail polish remover. Apply a bleach to remove any color remaining.	On any material except acetate rayon or vinyon, sponge the stain with acetone or a commercial polish remover. On acetate rayon or vinyon: wet the stain with carbon tetrachloride; then apply a drop of banana oil. Brush lightly with a soft cloth to pick up the dissolved polish.	On any material except acetate rayon or vinyon, sponge the stain with acetone or a commercial polish remover. On acetate rayon or vinyon: wet the stain with carbon tetrachloride; then apply a drop of banana oil. Brush lightly with a soft cloth to pick up the dissolved polish.
Fruits and Berries	Sponge with cool water. If stain is not removed bleach with hydrogen peroxide or chlorine bleach. Rinse well.	Sponge with cool water. If stain remains, apply glycerine or a soapless shampoo into the stain, rubbing lightly between the hands. Let stand a few hours. Apply a few drops vinegar. Let stand a minute or two. Rinse well.	Sponge with cool water; then sponge with a 10% acetic acid solution.
Glue or Mucilage	Soak the spot in warm water. If stain does not disappear, boil. If stain is known to be casein glue, soak it in cold water.	Sponge the spot with water, then with acetic acid (10% solution) or white vinegar.	Sponge the spot with water, then a 10% solution of acetic acid or white vinegar.
Grass	Wash in hot water and soap, rubbing the stain well. If this does not remove the stain, use a bleach.	Soak in solution of 1 teaspoon hydrogen peroxide to 1 pint sodium perborate. Rinse.	Sponge the stain with solution of 1 cup denatured alcohol to 2 cups water. Rinse.
Grease and Oils	Rub well with soap and wash in hot suds or wash with soapless detergent. If stain remains, sponge with carbon tetrachloride.	Sponge with carbon tetrachloride. Wash in lukewarm suds.	Sponge with carbon tetrachloride. Place stained part between blotters and press with warm iron.

STAIN	WHITE COTTONS OR LINENS	WASHABLE COLORED OR FINE FABRICS	NON-WASHABLE FABRICS
Mildew	Wash in hot soapsuds. Dry on grass in sun. If stain remains try a bleaching agent.	Wash in warm soapsuds.	No satisfactory method.
Mud	Let mud stain dry. Then brush well. Wash in soap and water.	Same.	Let mud stain dry. Brush well. Sponge with clear water.
Mustard	Work glycerine into the stain, rub lightly between the hands, and then wash in soap and water.	Work glycerine into the stain, rub lightly between the hands, and then wash in soap and water.	Sponge with alcohol. On acetate rayon, dilute the alcohol. 1 cup denatured alcohol to 2 cups water.
Paint	Scrape off fresh paint and wash in warm suds. If stain has dried, soften first with oil, lard or vaseline; then sponge with turpentine or banana oil. Wash in warm suds.	Same.	Scrape off fresh paint and sponge with carbon tetrachloride or banana oil.
Perspiration	Wash in hot suds. Rinse.	Dampen fresh stains with water and hold it over the fumes from an open ammonia bottle. Old stains may be alkaline, then sponge with vinegar.	Sponge with 10% acetic acid solution or with white vinegar.
Scorch	Bleach with hydrogen peroxide. Rinse well.	Can seldom be removed.	Can seldom be removed. Brushing with emery paper may improve wool.
Sugar, Syrups	Wash with soap and water.	Sponge with clear water.	Sponge with clear water.
Tar	Rub with vaseline or lard. Wash in warm soapy water.	Rub with vaseline or lard. Wash in warm soapy water.	Rub with vaseline or lard. Sponge with carbon tetrachloride. Repeat the treatment until stain is removed. Rugs: Scrape off as much as possible with dull knife. Sponge with carbon tetrachloride.
Tomato Juice and Catsup	Sponge the stain with cold water. Work glycerine into the stain and let stand for half hour. Wash with soap and water. If any stain remains, use bleach.	Sponge the stain with cold water. Work glycerine into stain and let stand for half hour. Wash with soap and water.	Sponge the stain with cold water. Work glycerine into stain and let stand for half hour. Sponge with carbon tetrachloride.
White Sauce	Wash in warm soap suds.	Wash in warm soap suds.	Sponge with warm water. Dry. Sponge with carbon tetrachloride.

CHAPTER 33

Care of Appliances

NEW HOUSES are generally equipped with the larger electrical appliances; many of the older houses are being remodelled and adding such equipment. It is, therefore, an advantage to know how to use and care for these appliances.

REFRIGERATOR AND HOME FREEZER

Defrosting: They should be defrosted according to manufacturer's directions. Home freezers, however, will require defrosting at less frequent intervals than refrigerators, possibly not more than twice a year. Let frost melt, never use sharp tools to dislodge it. Drip water should be emptied promptly.

Cleaning: Wash inside of refrigerator with baking soda and water each time you defrost. Wash shelves with soap and water. Don't forget the freezing compartment. The inside of your home freezer will not require the frequent cleaning required by refrigerators because food is packaged and kept frozen. Clean oil or grease from rubber door gasket and outside of refrigerator promptly. Avoid touching rubber gasket with hands. Always wipe up spilled foods promptly.

Overloading: Avoid overloading the refrigerator with food that does not require refrigeration. Overloading puts an unnecessary strain on the motor. Use refrigerator dishes rather than original paper wrappings for storing foods which must be covered. The dishes are made of materials which allow cold to reach food quickly while paper acts as insulation.

The freezing compartment of your home freezer is designed to handle the proper quantity of foods which can be effectively fast frozen at one time. Don't attempt to freeze larger quantities of food at one time.

ELECTRIC RANGE

Basically, the same care is given to all cooking ranges. But the following instructions include the care of the wires, too.

When cool, wash outside of range with warm soapy water. Avoid letting spilled food dry or harden on range.

Food spilled on open surface units should be burned off. Avoid using stiff brush or sharp instrument.

Most closed units can be raised and the pan beneath removed for

cleaning. Don't twist units when removing for cleaning. You may break off the wires. Check manufacturer's cleaning recommendations.

Rotate use of surface units.

Wipe oven with damp cloth after use. Remove spilled food when oven has cooled.

Open oven door after baking to allow to cool and dry thoroughly.

Don't slam oven door or lean on it heavily, or put heavy weight on it. It may get out of line and allow heat to escape.

Never turn on heat under empty deep well cooker. Be sure cooker never boils dry.

Have competent serviceman check range occasionally to make sure it is "sitting level" on the floor, that the vent is clean, that the units are operating satisfactorily and that wiring is in tiptop shape.

AUTOMATIC WASHER

On some models of automatic washers, the washing compartment is self-cleaning. On those that are not, follow the manufacturer's cleaning instructions.

Where a lint trap is provided, it should be removed and flushed under running water periodically.

Since most models have sealed-in, lifetime lubrication, no oiling or greasing is usually necessary.

Leave door of washer compartment ajar for ventilation when washer is not in use.

MANUAL WASHER

Drain tub immediately after washing, rinse both agitator and tub and wipe dry with clean cloth. Most manufacturers recommend removing the agitator periodically for thorough cleaning of the tub. If soap curd or lint should cling to tub or agitator, remove with soft cloth or sponge.

Cover should not be replaced on tub until tub is thoroughly dry or a musty odor may develop. If washer must be kept in a dusty place, protect it with a cloth, plastic or rubber covering between washdays.

Rolls and frame of wringer should be wiped dry. Release pressure on rolls when not in use. Wipe rolls clean before using again. Connecting cord should be wiped dry and carefully wound on hooks provided.

Keep mechanism and all moving parts well lubricated, following manufacturer's directions.

Avoid kinking the drain hose. Keep rubber parts free from oil.

IRONER (ROTARY OR FLAT PRESS)

Do not plug ironer into a drop cord. Any electrical wall outlet is satisfactory unless ironer requires more current than 1200 watts.

If stored in a cold place, let ironer stand in a heated area long enough for grease around gears to become soft again before starting the motor.

The shoe must be kept clean. Rub with damp cloth when cool, then wipe dry.

Remove padding on roll occasionally (if removable), fluff or reverse in position, then replace. Change the muslin roll cover when it becomes soiled. Distribute ironing over entire surface, then pads won't pack unevenly.

Turn buttons, hooks, etc., facing padded surface. It saves fasteners as well as the shoe.

Some ironers do not require oiling. If they do, oil according to manufacturer's directions.

IRON (HAND)

Keep bottom of iron clean. When barely warm, wipe it off with a damp cloth. If necessary, use soap suds or a mild scouring powder.

If starch sticks, while the iron is slightly warm rub it lightly over waxed paper.

Rust spots may be removed with steel wool.

Do not drop the iron. It may get damaged.

Never immerse iron in water.

Avoid ironing over sharp objects such as buttons, pins, hooks or open slide fasteners: they may scratch the surface.

Be sure iron is cold before storing it away.

Never wrap electric cord around a hot iron.

To disconnect from outlet, remove by grasping plug itself, rather than the cord.

In steam iron it is advisable to use distilled or rain water, to prevent rust or lime crust from forming.

VACUUM CLEANER

Keep dirt container clean. If pores of fabric become clogged with dirt, force of suction is destroyed.

Dirt bags should be emptied after each use. Some models require bags especially made and disposable. Occasionally, bag should be turned inside out and cleaned with hand vacuum cleaner or brushed by hand.

(Some authorities recommend dry cleaning bag twice a year if it is in constant use.)

With the drawer type of dust container, keep filter clean.

Water filter kind must be emptied after each use.

Clean attachment brushes, wipe off other attachments after use.

Keep revolving brush roll free from hair and threads. Replace if tufts become worn, or adjust if model has adjustable brush.

Avoid running cleaner over pins, nails, coins or other metal objects as they may damage the fan. Pick them up by hand.

Be careful of cord. Avoid running cleaner over it or walking on it. Keep free of kinks or knots. Disconnect from outlet by grasping plug itself rather than by pulling on the cord. Coil loosely on its rack.

Follow manufacturer's instructions for cleaning and oiling.

DISHWASHER

This is generally self-cleaning. Occasionally wipe basket and walls with a cloth dipped in water and vinegar (or baking soda).

GARBAGE DISPOSER

The electrical disposer (fitted into the kitchen sink) is generally self-cleaning. But here are some tips:

Never use drain compounds in them.

Most disposers require no oiling. But if oiling is necessary, follow manufacturer's directions.

Do not overload disposer.

Do not drop silverware or metal cups into the disposer.

Use cold water to congeal grease and fats to facilitate flushing them away.

WATER HEATER

Little or no care is needed. Make sure the water heater is properly installed, preferably in kitchen or laundry, whichever has most convenient space, as near as possible to the most used hot water faucet.

In hard water areas, it may be necessary to remove the lime deposits occasionally. Otherwise, the automatic electric water heater requires no attention.

VACUUM COFFEE MAKER

Never immerse heating element or separate stove in water.

Inside of bowls should be kept very clean for best coffee flavor.

Occasionally put baking soda and water into metal bowls (except aluminum) and proceed as for making coffee. Rinse with clear water. Use special cleanser on aluminum pots.

Cloth filters should be carefully rinsed after each use.

PERCOLATOR

Never immerse heating element of electric percolator in water.

Keep inside of pot very clean to attain best coffee flavor.

Occasionally put baking soda and water into metal percolators (except aluminum) and proceed as for making coffee. Rinse with clear water. For aluminum pots use special cleanser.

TOASTER

Never wash or immerse in water.

Wipe off outside with damp (not wet) cloth.

If toaster has no crumb tray, use small brush to remove crumbs.

Never clean or store toaster while hot. Disconnect before cleaning.

Never wrap cord around base until toaster is cold.

If necessary to use fork to remove small slices of toast from the well of an oven type of toaster, take care not to damage the heating element. And be sure toaster is disconnected before using fork.

WAFFLE BAKER

To use it for the first time, if the waffle iron has not already been pre-treated, the grids should be thoroughly brushed with salad oil or unsalted melted fat. Then heat the iron to the smoking point, pour on the waffle batter, bake waffle and discard it. If properly cared for, the iron will not need further greasing or "curing." To care for:

Be sure baker has been disconnected and is cold before cleaning.

Wipe off outside with damp cloth, then polish with dry cloth.

Never immerse baker in water.

Never wash the grids—it spoils the pre-treating. Wipe with clean, dry cloth or brush it with a wire brush, if necessary.

TABLE GRILL

If the grill has not been pre-treated, proceed to do so (as explained under Waffle Baker) with the grids closed. To care for grill:

Put grease cup under drip spout when cooking greasy foods.

To clean the grill, disconnect. Remove food particles from grids with spatula while grids are still warm and wipe with a damp cloth.

Wipe exterior with damp cloth and dry with polishing cloth.

Never immerse in water.

ROASTER

A roaster may also be used to cook complete meals in the same manner as oven meals in a full-size range. Roaster cooking follows the same principles used for range cooking. To give it best care:

When using an electric roaster, take care that it is not plugged into a circuit on which any other appliance with a heating element is connected—irons or ironers, toasters, coffee makers, waffle irons, for instance—or the circuit may be overloaded. Do not plug cord for body of the roaster and broiler-grid on the same circuit and never connect to a drop cord from the ceiling.

The inset pan is left in for most cooking. Put the smaller utensils in inset pan, never in the shell of roaster.

Do not immerse outer shell or broiler-grid unit in water when cleaning. Wipe clean with damp (not wet) cloth.

ELECTRIC COMFORTER

Chemicals contained in dry cleaning fluids are injurious to the insulation on the wires; therefore, great care must be taken when the comforter becomes soiled.

The outer shell should be dry cleaned; it is never washed.

The inside warming sheet should be washed; it is never dry cleaned.

To wash, move sheet gently in lukewarm water and soap suds. Rinse thoroughly in clear water. (Do not wash in washing machine.) Rinse water out gently, hang over line to dry.

ELECTRIC FAN

Wipe the blades, motor housing and base of the fan with a soft cloth, to protect from dust when it is not in use. If out of use for a period of months, put a cover over it. Oil according to directions if necessary.

HOT PLATE

Never wash spilled food off porcelain enamel top surface until hot plate is cold.

Burn food off open type of heating units.

Blow off charred particles of food when unit has cooled: never use a brush or sharp instrument on this kind of unit.

If closed units are used, burn off food, let unit cool, then brush away charred particles with stiff brush.

Wipe with clean damp cloth.

Never use spatula or fork for cleaning units.

HEATING PAD

When buying an electric heating pad, read manufacturer's label to see if it is completely wet-proofed and to note if there are specific directions for its use. Generally, the care is:

Never allow pad to become wet, unless it is wet-proof.

Never use pins or other metallic fasteners to keep pad in place.

Never crush the pad or fold it more than necessary, even when it is not in use.

Store pad in a cool, dry place.

Avoid knotting or kinking the cord.

ELECTRIC BLANKET

Some blankets are designed for dry cleaning, others must be washed. Follow directions recommended by manufacturer's label. Also look for Underwriters' Laboratories approval. Avoid folding or bunching the blanket while heat is turned on.

CHAPTER 34

Care of Furniture

TREAT YOUR FURNITURE RIGHT, if you want it to retain its shiny wood surfaces and fresh-looking upholstery fabric. If you're not sure of the wood finish of the furniture you buy, ask the dealer, who may give you some specific hints on how to keep it in condition. All householders should avoid the following:

Don't put furniture near open windows or radiators: humidity makes wood swell, heat might dry and crack it.

Don't put hot dishes on wood surfaces, unless you put a pad under the dish.

Don't put wet glasses on table or desk tops, and avoid spilling liquor on them, unless the wood has been pre-treated to withstand liquids.

Don't use tiny ashtrays; their contents spill over too quickly and easily.

Don't put lamps, flower vases or book ends on tables, if they do not have a glazed finish. Paste felt under them to avoid scratching wood.

Don't put potted plants on varnished surfaces.

WOOD FURNITURE

Dusting: Dust with a soft, treated lintless cloth. Use even strokes, gathering the dust into the cloth, not scattering it. To dust carved wood, use a soft brush.

Polishing: After wood surface is free of dust, use a very small amount of polish, apply with a clean soft cloth and let it remain about 20 minutes. Then, with the grain of the wood, using a flannel polishing cloth, rub until all polish has been absorved. To carved wood apply a very small amount of polish with a soft brush, let dry several minutes. Cover a stiff brush with a piece of flannel and rub to a high polish. Finish with the flannel polishing cloth (not on brush).

RECOMMENDED POLISHES:

Lemon oil. Use on wood in a very thin film.

Turpentine and raw linseed oil. Mix in equal parts. Put on wood in very small amounts.

Liquid or paste wax. Use light colored wax for light woods, the darker wax for dark woods. Use in small amounts. (Self-polishing wax should not be used.)

Hard wax. This is the kind used for cleaning automobile surfaces. May be used on wood. Follow directions on can, same as for polishing automobile.

Rubbing: With flannel polishing cloth (just plain, with no oil or wax) rub the wood with the grain. Rub hard to produce satiny surface. This is good treatment between polishings.

Washing: If wood finish becomes sticky, it may be necessary to wash it to remove the dirt. After testing the following you may find the method best suited to your furniture.

Water and soap. Using lukewarm water, make a lather with mild soap. Wring a cloth out of the lather and rub it over the wood furniture, a small area at a time. Wring cloth out in clear water and wash away the soap on the wood. Then dry with a clean soft cloth. Continue washing, rinsing and drying small areas at a time. When all done, polish the wood (as explained in the foregoing).

Furniture wash. To 1 qt. hot water add 1 Tbsp. turpentine and 3 Tbsp. linseed oil, mix thoroughly. Allow to cool. In this solution wring out a soft cloth. Wash a small area of wood, dry with a soft cloth. Keep washing and drying small areas until all done. Then polish.

RENEWING FINISH: The surface may be revived on furniture which is badly soiled or where the wax or oil is caked. Before you start to do any reviving of the finish, give the wood a thorough dusting. Wash off the dust-caked wax or polish with either water and soap or with furniture wash. But if the wood is not yet clean, dip a cloth in lemon oil, then in powdered pumice or rotten-stone, and with the grain of the wood rub this cloth over a small area at a time. When you've attained the desired clean surface, rub the wood with a flannel polishing cloth.

REMOVING SPOT, STAINS, SCRATCHES

ALCOHOL STAINS: This includes, besides beverages, certain medicines and perfumes, all of which may remove varnish or shellac.

Fresh stains. Wipe promptly. Rub at once with cloth dipped in oil, or with your fingers.

Old stains. Mix a paste of lemon oil with powdered pumice or rotten-stone. With soft cloth dipped in paste, rub over stain with circular motion. Wipe with cloth dipped in lemon oil, then wipe dry with soft cloth. Rub with flannel polishing cloth. (May have to refinish wood, if this doesn't remove stain.)

HEAT MARKS: Caused by hot dishes on wood surface.

On lacquer or synthetic resin varnish. Rub with cloth dipped in paste of linseed oil and powdered pumice or rottenstone, with the grain. Dry with soft cloth.

On varnish or shellac finish. Dip cloth in essence of peppermint or spirits of camphor. Let stand on mark. After thoroughly dry, polish.

WHITE WATER MARKS:

On waxed surface. Remove old wax by putting liquid wax over it, then, while wet, wiping it off. (A new coat of wax dissolves the old one.) Renew surface with fresh wax.

On other finishes. With the grain of the wood, rub with a cloth dipped in a mixture of lemon oil and powdered pumice or rottenstone. Or rub with a damp cloth dipped in oil of peppermint, or with several drops of ammonia on a damp cloth. Use clean cloth to rub dry, then polish.

BURNS: If a minor burn only on the surface of wood, an easy remedy is to apply the usual polish, then rub with flannel polishing cloth. Or use the mixture of lemon oil with powdered pumice or rottenstone, as explained in the foregoing. Should the burn be deep, you may have to refinish the whole wood surface.

SCRATCHES:

On polished surface. Rub polish into the scratch, which will darken it. If scratch is deep, with a fine brush apply a wood stain to match color. Sometimes painting it with iodine darkens the scratched spot. When dry, with a fine brush apply white shellac until the entire crack is filled; allow each shellac application to dry before putting another one on top of it. When completed, polish.

On waxed surface: Try rubbing with wax, or rub with a cut piece of Brazil nut meat or walnut meat, and this may remedy a light scratch. If that doesn't work, then with a fine brush apply turpentine to the scratch. Allow to dry, apply new wax, then polish.

Deep scratches: Around the point of an orange stick wrap size 0 (fine) steel wool. Rub steel wool on the scratch carefully so as not to scratch the surrounding wood surface. Then remove scrapings with a fine brush. Apply turpentine with soft cloth. Allow to dry. With fine brush apply thin coating of white shellac. Allow to dry. Apply additional coats of white shellac, permitting each one to dry until scratch is filled and color is attained. After last coat dries, polish by rubbing.

Foggy Surface: A bluish-gray misty look might show on polished wood. Generally this is caused by oil in the varnish finish. Remove it by applying liquid wax (which removes the offending oil). Then polish.

Grease spots: Dip cloth into carbon tetrachloride and wipe off the spots. Then polish.

Crackled varnish: When you get criss-cross cracks of hairline thickness all over the surface, it needs a complete, expert refinishing. It might be best to get professional service.

Candle dripping: Use stiff cardboard to scrape off the wax dripped from candle. If fresh, it may be washed off with warm soap suds. But if that doesn't do it, let it dry, then rub off with a cloth dipped in carbon tetrachloride. Then polish.

PAINT:

Fresh spots: Remove at once with soap suds and warm water. Then polish.

Oil: Cover the spots with linseed oil. Allow to stand until paint softens, wipe off. If some paint remains, rub spots with thin creamy mixture of linseed oil and rottenstone. Wipe dry. Polish.

INK:

Fresh spots: Blot at once, and don't spread the ink. Press damp cloth hard on the spot, but don't rub. Repeat this until spot is gone. Then polish.

Stained wood: When ink stains are old and have soaked into the wood, it calls for professional refinishing.

UPHOLSTERED FURNITURE

If neglected, fabrics on furniture are likely to get so soiled that they require professional cleaning. Once a week use the vacuum cleaner on your upholstery: the brush attachment for fabric with a nap, and the suction attachment for smooth upholstery.

Once a month (or more frequently if you feel it is necessary) give furniture a thorough cleaning by removing the cushions and cleaning them on all sides with the vacuum cleaner attachment, then running the attachment underneath and in back and on sides of the furniture. The narrow suction nozzle of the vacuum can get into all the crevices and into any tufted upholstery.

SHAMPOOING: Pile fabrics, such as velvet or velour (except mohair) need expert attention, so it may be best for a professional cleaner to do it. But the flat or flatter fabrics, such as linen, chintz, denim, frieze, tapestry, and so forth, will respond to a home shampoo—provided you made sure, when you bought the furniture, that the upholstery was color-fast. It might be best for you to make a test, perhaps on the back of the chair, to see if the color is really fast. The way to shampoo is:

1. With vacuum cleaner attachments, clean upholstery thoroughly.
2. Make shampoo by dissolving ½ cup mild soap (flakes or grains) in 1 qt. boiling water. Let cool until it forms a jelly. With rotary egg beater, beat the mixture to a stiff lather, making sure no liquid remains.
3. With soft brush dipped into lather, scrub over a small area of the upholstery, with a circular motion. (Very careful, don't get the filling wet!)
4. When lather is soiled, scrape it off with a spatula or flat cake knife. If any traces of lather remain, remove them with a damp cellulose sponge or cheese cloth.
5. Repeat process, a small area at a time.

6. If material has a light nap (mohair, for instance) brush the pile (nap) while still damp, always brushing in the direction of the nap. After it has dried, brush against it.
7. Drying can be hastened by using the blower attachment of the vacuum cleaner or an electric fan.
8. Do not sit on furniture until it is completely dry.
9. After washing, if grease spots haven't come out, sponge them with carbon tetrachloride.

If you do not want to make your own shampoo, but prefer to buy one of the commercial preparations for shampooing furniture, follow the manufacturer's directions. In this case, too, test it on an inconspicuous part of the furniture to make sure it does not affect the color of the fabric.

REMOVING STAINS AND SPOTS

You will find a stain removal chart in this section in Chapter 32, but the results may not always be successful with upholstery because you can't put an absorbent pad under the stain while it is being sponged.

Of course you may get rid of a stain by shampooing the spot, as explained in the foregoing; but if the upholstery is not perfectly clean, you may leave a ring, a clean island on the soiled upholstery. The simplest method for removing a grease spot is by sponging it with carbon tetrachloride.

LEATHER UPHOLSTERY

Keep leather furniture away from open windows and radiators because leather is affected by dampness and excessive heat. To keep clean, each day wipe the leather with a soft dust cloth (untreated). Once a month, or more frequently, wipe the leather with a pad made of damp cheese cloth, then polish with a dry pad of cheese cloth.

Soiled leather may be washed with saddle soap, in accordance with the manufacturer's directions. After each washing apply a commercial dressing which "conditions" the leather; follow directions. These preparations don't harm paint or wood, but they are not good for carpets and rugs. Spread paper over the floor, therefore, when cleaning and washing leather furniture.

At no time use furniture oil, polish, shellac, varnish or wax on leather.

IMITATION LEATHER UPHOLSTERY

Dust it daily with a soft cloth (not treated). Wash it occasionally with a sponge or cloth which is wrung out of lukewarm soap suds.

Rinse with sponge or cloth wrung out of clear water. Rub with soft cloth until dry.

WICKER, CANE, REED, RATTAN

WICKER AND CANE: Use a stiff brush or the brush attachment of vacuum cleaner to keep furniture well dusted. Can be washed with solution of 1 qt. warm water and 1 tbsp. household ammonia. Brush this liquid on the furniture. Rinse with cloth wrung out of clear water. Let dry before using.

REED AND RATTAN: This furniture, as a rule, is painted, varnished or enameled. Keep well dusted with a stiff brush or the brush attachment of vacuum cleaner. Can be washed with lukewarm soap suds, using brush or cloth. Rinse with cloth wrung out of clear water. Let dry before using.

PAINTED FURNITURE

Furniture (wood or metal) that has been finished with a good washable paint is easy to keep clean. Dust regularly with soft cloth (untreated). When necessary, go over it with a slightly damp cloth. If very soiled, furniture may be cleaned with water and very mild scouring powder or with a commercial paint cleaner.

PLASTIC FURNITURE

To provide an extra finish (may be desired but is not necessary), rub a thin coat of wax on surface. Dust furniture daily, and clean it with lukewarm soapsuds about once a month.

CHROMIUM PLATED FURNITURE

These are rust-resistant unless exposed to harsh weather conditions or to salt air. Dust daily with dry cloth. Finger marks are easily wiped off with dry or slightly damp cloth. Do not use steel wool or harsh scouring powders on chromium plate. If it shows signs of chipping off, it should be replated at a metal shop.

IRON FURNITURE

If it rusts after exposure to dampness, brush off all particles of rust with steel wool. Then wash with kerosene or benzine. (Caution: inflammable!) Might be more satisfactory to paint the furniture with a first coat of red lead, then two coats of exterior paint.

SECTION 8

Food Facts

By LILY HAXWORTH WALLACE
DEMETRIA TAYLOR
VICTOR H. LINDLAHR
GERTRUDE WILKINSON

CHAPTER 35

Marketing Tips

By LILY HAXWORTH WALLACE*

NO ONE PERSON CAN lay down hard and fast rules as to how, when or where another shall do her household marketing. The woman whose time is her own should try to get out early in the morning, when there is a wider choice of perishables and everything is at its freshest and best. The business housekeeper must perforce do her marketing on the way home from work, although she can often buy for two or three days at once, thus saving time and energy. Staples, dry groceries, cereals, etc., can be left to weekend buying when time is less limited.

The Store: The type of store selected depends primarily on where one lives. In a city, there is every type from which to choose. Even in small communities we find chain stores whose prices are often lower because their purchasing is done in enormous quantities with large discounts, and they can pass these savings on to the consumer.

Marketing Personally or by Telephone: When marketing personally we can see just what we are getting, what seasonal specials are available, and we can take advantage of many good buys made possible by a superabundance of supply with consequently lower prices.

Marketing by telephone has the advantage of saving time and energy, provided we know what we want, trade at a reliable store, and talk with a clerk familiar with our needs.

Buying for Cash: Our advice is definitely for cash buying, because a housekeeper may shop where she chooses and take advantage of sales and thus often effect considerable saving. When paying cash, one keeps a closer check on buying, and is more apt to exercise good judgment and economy than when payment is deferred until the end of the week or the month.

BUYING STAPLES

CEREALS: Buy in variety both ready-to-eat cereals and those needing cooking.

FLOUR: Wheat (white) flour includes both all-purpose and cake or pastry flours. The first is obtainable in various-sized containers from

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two and a half pounds up. Purchase in small or large amounts according to your storage facilities. Cake or pastry flour comes in small convenient cartons.

The various whole grain flours do not keep well, so buy only in small quantities.

There are special blends, biscuit mixes, self-rising flours, and special, blended mixes for griddle-cakes, muffins, etc., all very convenient, especially when time-saving is important.

All flour is sensitive to moisture and must be kept in a cool dry place.

COFFEE: It is as dangerous to recommend a coffee as to recommend a doctor. The main thing is to buy the brand you enjoy most, not more than a week's supply at a time, ground to suit your type of coffee-maker.

TEA: Buy the brand you like, not more than a quarter or a half pound at a time. Tea balls are excellent and convenient.

COCOA: Good for a change of beverage, especially in cold weather. Buy in quarter or half pound cans.

SUGAR: Buy standard granulated sugar in five or ten pound lots as there is a slight cash saving, to say nothing of the convenience of having a reserve supply. Keep on hand one package each of brown, confectioner's, powdered, and cube sugar.

BAKING POWDER: This is classified according to its acid ingredient, phosphate, tartrate, or combination powder. The phosphate and combination types act more slowly than the tartrates, yielding only a portion of their gas upon being moistened, the remainder being liberated by heat during the baking. These are sometimes known as double acting powders.

BAKING SODA: Use with sour milk or cream, one-half teaspoon to each cup of liquid.

CREAM OF TARTAR: Use with baking soda.

YEAST: A slow-working leavening agent for raised doughs. Buy compressed yeast only as needed; dry yeast (now available also in quick-working form) in small packages. Store all leavening agents in tightly covered containers.

SHORTENING: May be liquid or solid, animal or vegetable. Buy preferably in small quantities. Store in cool place.

SALAD DRESSINGS: Every type is available in both small and large containers. Some are rather highly seasoned, others bland in flavor. Store in cool dry place.

DRIED FRUITS: These include apricots, peaches, figs, raisins, currants, dates, prunes, etc. All come in small convenient packages. After opening, store in covered containers to avoid drying out.

PACKAGED DESSERTS AND MIXES: The list of these, puddings, jellies, cake, gingerbread and frosting mixes, etc., is too long to enumerate here. They are of special value to the business housekeeper and the small family, being convenient, wholesome, and quickly prepared.

HOUSEHOLD SUPPLIES: Keep on hand an assortment of toilet and household supplies—soaps in cake, powder, and flake form; a fine abrasive; household ammonia; germicide and deodorant—replenishing as needed. Other essential supplies include waxed paper and paper towels of various types.

BUYING DAIRY PRODUCTS

The importance of dairy products is evidenced by the fact that budget experts concede twenty percent of each expended food dollar to this vital group.

MILK: Learn what grades are available; then select the one best suited to your individual needs. Buy fresh each day or arrange for daily delivery. Keep covered in the coldest part of the refrigerator. One or two cans of irradiated evaporated milk should always be kept on hand.

BUTTER: This comes in print, roll, and tub. Buy no more than a week's supply. Keep covered in the refrigerator, away from strong odors.

EGGS: Eggs are classed as "fresh" and "cold storage." Generally speaking, eggs offered for sale are graded; the freshest, largest and highest quality being "fancy" or Grade A. Buy either brown or white eggs, the color of the shell does not influence the flavor of the egg. Store uncovered in the refrigerator. Do not buy more than a week's supply at a time.

CHEESE: There are literally hundreds of varieties of cheese, that highly concentrated food which most of us use as an accessory rather than as an actual food. It is, however, an excellent meat or fish substitute, especially when combined with such starchy bulky foods as macaroni, rice, or bread. Wrap cheese lightly in waxed paper and keep in a cool place. Do not place in a tightly covered container as this induces the growth of mold.

CREAM: There are two grades of cream from which to choose: heavy or whipping cream and light, sometimes called coffee cream, the two being graded according to their butter-fat content. Keep covered in the coldest part of the refrigerator.

BUYING FRÈSH FRUITS AND VEGETABLES

Buy such perishable fruits and vegetables as peaches, strawberries and raspberries, peas, and corn on the cob from day to day. Citrus fruits, firm apples, potatoes, and onions, for example, may be bought weekly.

In buying perishables the extra cost of the higher grade product may be money well spent because lower priced items are apt to be less perfect, and a very little waste soon balances the difference in cost.

There is a definite trend toward buying vegetables and fruits by weight rather than by measure or count. A pound is always a pound whether one is buying lamb chops or lettuce. A twelve-cent head of lettuce may be larger in one store, smaller in another, whereas a pound of lettuce would always be a pound; a dozen bananas might be large or small, but a pound of bananas would always be a pound.

Remember always, that fresh fruits and vegetables are apt to be at their best when most abundant therefore lowest in price.

FRESH FRUITS

APPLES: Select firm unbruised fruit. Delicious, Golden, Delaware, and Snow are good for eating; Greenings for pies or apple sauce; Rome Beauties are good bakers; Baldwin, Macintosh, Winesap, and Northern Spy for all purposes. Store in cool dry place; if not possible, separate apples from each other. 2 pounds cooking apples make one 9-inch pie or approximately 3 cups apple sauce.

AVOCADOS: Select smooth-skinned variety. Handle carefully as they bruise easily. Store in cool dry place. Use promptly after cutting.

BANANAS: Select golden fruit freckled with brown for eating; slightly less ripe fruit for cooking. Once fully ripened bananas decay rapidly. Never refrigerate. 3 bananas average 1 pound.

BERRIES: Select fully ripened dry fruit. Look over carefully and remove any spoiled ones. Do not wash until just before using. All small fruits of berry type are very perishable. 1 box averages 4 to 5 servings.

CITRUS FRUITS: All citrus fruits should be heavy for their size, this indicating a higher percentage of juice. Most citrus fruits are graded according to size.

GRAPEFRUIT: Select firm, ripe, thin-skinned fruit. Avoid pointed grapefruit as apt to be thick skinned and scant in juice. Best during cool months. Store in cool dry place.

LEMONS: Select bright-colored firm fruit with oily fine-textured skins. Dull leathery looking lemons indicate age. Store in refrigerator.

LIMES: May be green, yellow, or greenish-yellow. More tart than lemons. Spoil easily, so buy only in small quantities. Store in refrigerator.

ORANGES: Select Valencia type (California or Florida) for juice, navals for slicing and for salads. Store in cool place.

TANGERINES: Season usually limited to several weeks during winter. Select those of deep color and heavy for size. Store in cool dry place.

CRANBERRIES: A cool weather fruit. Select firm well-colored berries, avoiding bruised or over-ripe ones. ½ pound makes about 2 cups sauce or jelly.

GRAPES: Wide variety. Select firm-fleshed, even-colored fruit of whatever type. Muscats, small Thompson seedless, and Niagara have greenish white skins; Tokay and Delaware, reddish; Concord, blue; Catawba, purplish red. Grapes do not keep well, so buy only as needed.

MELONS: Divided roughly into two groups: smooth-skinned, as honeydew, Persian, Casaba; netted, as muskmelon or cataloupe. Fragrance is the surest guide to ripeness. The common thumb-pressure test may be misleading (other people have thumbs too!). Select fruit free from moist depressions which indicate over-ripeness. Refrigerate only long enough to thoroughly chill, preferably wrapping in waxed paper or foil to avoid imparting odors to other foods with consequent disastrous results.

WATERMELONS: Difficult to test for ripeness without plugging. May be deep or light colored, oblong or round. Sometimes sold in sections. Trend is toward growing small-sized watermelons. Require long chilling (many dealers will chill for you in their refrigerators). If cut, cover all cut surfaces with waxed paper.

PEACHES: Select firm yet tender fruit. Freestones or clingstone, that is, pit readily freed from, or clinging to flesh. Either may be white or yellow fleshed. Very perishable, easily bruised. Buy only for prompt use. 1 pound equals 4 to 7 peaches yielding approximately 2 cups of fruit when sliced.

PEARS: Select, preferably, slightly under-ripe fruit with smooth unbroken skin, allowing to ripen at room temperature. Very perishable and easily bruised. Early varieties usually sweet and juicy, russet pears (winter) much firmer. 1 pound equals 3 to 4 medium-sized.

PINEAPPLE: Select fruit heavy for size, avoid bruises. Test for ripeness by fragrance, also by pulling out a spine which should come out easily. With ripe fruit, crown can be twisted off before chilling (whole) in refrigerator. 1 medium-size equals about 3 cups shredded fruit.

RHUBARB: Really a vegetable stalk used as a fruit. Hothouse type, bright pink-colored stalks; garden rhubarb, red and green stalks. 1 pound equals about 4 stalks.

FRESH VEGETABLES

ARTICHOKES: French or Globe. Select small green ones, as they are tenderer and better flavored. Buy only as needed, allowing one to a portion. The Jerusalem artichoke is a knobby, potato-like tuber of brownish color and distinctive individual flavor. 1 pound equals 3 or 4.

ASPARAGUS: Two varieties, green and white. Look for tightly closed tips and tender stalks. Buy only as needed. Store in refrigerator until ready to use. Sold by bunch or pound. 1 pound equals approximately 12 to 15 stalks.

BEANS: *Green or Yellow (Wax):* Select slender, smooth, crisp beans which snap easily when bent over. Buy only as needed. ½ pound serves 2.

Lima Beans: Choose those having small fresh-looking pods. 1 pound serves 2. (Sometimes one can buy shelled limas.)

Shell Beans: Several varieties, sometimes bought in pod for shelling, sometimes sold shelled. Select those having clear crisp appearance. Buy only for immediate use. ½ pound shelled serves 2.

BEETS: Winter beets are sold by the pound, keep well, and need long cooking. Store in cool dry place. Spring and summer beets, sold by the bunch, are smaller and more tender. Use tops as greens for one meal, roots for another. 1 pound or 1 bunch beets equals 3 to 4 servings.

CABBAGE FAMILY:

Green: Select firm heavy heads, discard discolored outer leaves. Keep in cool place. If cut, wrap remainder and store in refrigerator.

Red: Select and treat same as green cabbage.

Broccoli: Should be dark green and firm. Use both flower and tender stem. Sold by bunch or pound. 1 pound serves 2.

Brussels Sprouts: Should be crisp and green. Need very thorough washing and soaking in salted water. Sold by box or pound. 1 pound serves 4 to 5.

CARROTS: Buy, preferably, slender, bunched carrots with tops, though in some markets in winter only topped carrots are available. Select firm, smooth, fresh-colored, and even-sized. Store in cool dry place. Chill and crisp for eating raw. 1 pound equals 5 to 6 medium-sized.

CAULIFLOWER: Select for compact shape and creamy color. Surrounding leaf stalks should be bright green. Buy only for immediate

use. Needs thorough cleansing. Heads vary materially in size, 1 small one serves 2.

CELERY: Select with crisp brittle stalks, free from rusty discoloration and with green unwilted leaves. Sometimes celery hearts are offered for sale, but whole bunch provides outer stalks for cooking plus hearts for serving. Store in refrigerator in cellophane bag, damp cloth, or waxed paper.

CORN: Two varieties, early white, and later, yellow. Look for fresh green husks and golden-to-brown silk. Strip back husks and examine for signs of worms. Milk should exude on puncturing kernels. To store, remove outer husks but retain thin inner layer until cooking time. Buy only for immediate use. When serving on cob, number of ears needed depends on individual appetites. Approximately 3 to 4 ears equal 1 cup corn cut from cob.

CUCUMBER: Should be slender, straight, smooth, firm, green, and heavy for size. Shriveling and yellowishness indicate age and pithiness. Wash and crisp in refrigerator. 1 seven ounce cucumber equals 1 cup sliced.

EGGPLANT: Select firm, smooth, glossy, and medium-sized. Large heavy eggplants are apt to be pithy, dry, and bitter. Store in dry place. Unused portion should not be pared but wrapped in wax paper and placed in refrigerator. 1 pound equals approximately 8 slices for frying or 3 cups diced.

GREENS: CHARD, SPINACH, BEET TOPS, DANDELION, etc: Buy by weight, only enough for immediate service. Store in refrigerator; do not wash until ready to use. All apt to be sandy, therefore need very thorough cleansing. 1 pound spinach equals 2 small portions. 1 pound uncooked greens, other than spinach, equals approximately 3 cups cooked.

SALAD GREENS: Lettuce, romaine, chicory, escarole, watercress, etc. Select crisp fresh-looking greens, avoid wilted discolored ones. Head lettuce preferable to leaf; select firm heavy heads. Wash thoroughly. Store in covered container in refrigerator. To crisp quickly, place in ice water.

MUSHROOMS: Select creamy or white-skinned, firm, moist mushrooms. Avoid those having withered or spotted appearance. Store in refrigerator in tightly closed container, but use promptly. 1 pound serves 2 generously as main dish.

ONION FAMILY: Two main classes; sweet onions, Bermuda or Spanish; cooking onions, white, red or yellow, more pungent than the former.

Select firm, brittle-skinned onions, choosing colors according to taste preference. Do not refrigerate. Number per pound varies materially according to size.

Other members of the onion family include:

Leeks: Mild flavored, good for soups, stews, creaming.

Scallions: Usually eaten raw, sold by bunch.

Shallots: Stronger than onion, but more mellow in flavor. Used in cooking and pickles.

Chives: Bright, grasslike, green blade, the mildest member of the family.

Garlic: Bulb made up of many highly flavored "cloves" or toes.

PARSLEY: Should be fresh and green. Use in cooking and as a garnish. Sold by bunch or loose.

PARSNIPS: Sweetish fall and winter vegetable of distinctive flavor, usually sold by the pound. Choose those which are firm, straight, smooth, and small; large ones apt to be strong flavored and pithy. 4 roots equal 1 pound or about 2½ cups cooked.

PEAS: Select bright, green, crisp, reasonably well-filled pods. Buy only as needed. Do not shell until ready to cook, and cook a few pods with the peas. 1 pound serves 2.

POTATOES, WHITE: Choose those of uniform shape and size, avoiding sprouts, deep-seated eyes, and green spots. Store in dark, cool, well-ventilated place. Approximately 3 to 4 per pound; about 2½ cups diced raw or 2 generous cups mashed.

Large Maine and Idaho potatoes are specially good for baking.

Sweet: Two general types—light-colored, or deeper yellow. May be either dry or moist. Readily bruise and spoil, therefore buy only for immediate use. Do not refrigerate. Vary greatly in size. 1 pound approximately 3 medium.

SQUASH, SUMMER: Crookneck—yellow or white with "crooked neck" now being scientifically treated to straighten. Marrow—dark green, with light stripes; for slicing and frying. Pattypan—white, cup-shaped, with scalloped edge. Sold either by pound or unit. 1½ pounds serves 2. Select firm, with no moldy or brown spots.

Winter: Hubbard—orange or green; keeps well. Cover any cut surface with waxed paper and store in refrigerator. Yields about 1 cup, mashed, for each pound weight. Acorn—similar to Hubbard; bakes well. Small size. ½ or 1 per portion.

TOMATOES: Really a fruit used as a vegetable. Select those of bright red color and smooth, even shape; avoid those having cracks or dark

spots. Wash thoroughly, dry, store in refrigerator. Serve generously raw or cooked. 1 pound equals about 4 average-sized.

TURNIPS: Two types, white and yellow. Select smooth even-shaped roots, heavy for size; avoid softness or wrinkles. (Turnip tops make good greens.) Keep well in cool dry place. 1 pound equals 3 to 4 good-sized white, about 2 cups cooked.

Yellow (Rutabaga or Swedish): 1 pound yields about 1¾ cups mashed.

MARKETING FOR MEAT

Meat from large packing-houses having national distribution is rigorously inspected by federal authorities; in many instances state and city regulations also provide for careful inspection of local produce. Look for this stamp of approval, which indicates that the meat you buy has been inspected. Inspection spells safety; it is your guarantee of good wholesome meat.

Tenderness and Flavor: Generally speaking, the choicest (tenderest) cuts of meat lie in the region of the "saddle," the meat on both sides of the backbone, where the saddle would be placed on a horse. In cutting for market, carcasses are divided lengthwise through the center, then subdivided into various crosswise cuts; this crosswise cutting varies slightly in different localities. Meat from the hindquarter is choicer than that from the forequarter, leg of lamb as opposed to shoulder, or ham (hind) as opposed to shoulder (fore) of pork.

Although certain cuts are often referred to as less choice, this does not necessarily mean that they are less nutritive. The toughness of these cheaper cuts is due to the fact that they are those parts which have received most exercise in life, and being toughened, must be tendered or softened by long, slow, moist cooking, as stewing or braising. The more costly and most tender porterhouse and tenderloin steaks, or loin chops, for instance, need only brief cooking, preferably broiling by quick clear heat.

Flavor is another consideration, and this, as well as the tenderness of meat, depends largely on two factors: the high or low grade animal from which the meat was cut, and the length of time it has been tendered and mellowed by proper refrigerated hanging.

Characteristics of Good Meat: Good beef is firm and fine grained in texture with a fair amount of creamy fat, the lean also being flecked with fat. Poor beef is coarser grained, looser in texture, and the lean lacks rich fatty particles.

Good veal has firm, rather white fat and light pinkish lean. It is close grained, less firm in texture, and more gelatinous than beef.

The fat of lamb is both firmer and whiter than that of beef, and the lean is also lighter in color. The bone of good lamb, when cut through, shows a red juiciness with slightly porous texture. As the animal matures, the juices recede from the bone, leaving it brittle and white.

Pork is somewhat similar in color to veal, is close grained, and should possess a fair amount of soft fat in proportion to lean. Bacon should have a smooth skin, firm texture, and be streaked with lean and fat.

Do not overlook the food value of hearts, kidneys, brains, tongue, and liver. These, especially liver, are excellent sources of minerals and vitamins. Veal (or calf's) liver is considered the most delicate, but liver from any of the meat animals may be used. Be sure that it has a bright fresh color.

The advice of a reliable butcher is most valuable to the novice. He can give you the best and most helpful information regarding grade, quality, and type of meat to buy for your particular purpose.

CUTS OF MEAT	HOW TO COOK	HOW MUCH TO BUY FOR TWO
	Beef (always in season)	
Choice Cuts		
Prime Ribs	Roast, standing or rolled	2 ribs (have thin end cut off for braising)
Steaks		
Porterhouse or T-Bone	Broil or pan-broil	1 steak about 1 inch thick
Club	Broil or pan-broil	2 individual steaks
Tenderloin (Filet Mignon)	Choicest and most tender steak, also most expensive, sometimes served as roast	2 individual steaks; for roast, 2-2½ lbs.
Less Choice Cuts		
Rump and Round	Solid meat, good for pot roasts, stewing, braising, and casserole cooking	3 lbs. for pot roast 1 lb. for stewing
	Chopped, for meat loaf, meat balls, etc.	½ to ¾ lbs.
Chuck or Blade	Pot roast or braise	3 lbs.
Shin and Neck	Stew or soup	1-2 lbs.

CUTS OF MEAT	HOW TO COOK	HOW MUCH TO BUY FOR TWO
Flank	Braise, stew, or stuff and bake	1 steak, about 1½ lbs. (2 meals)
Brisket and Plate (usually corned)	Simmer	3-3½ lbs.
	Veal (best in spring and early summer)	
Choice Cuts		
Leg, solid meat	Use thick slice for roasting	2½ lbs.
	Thin slice (pounded) for cutlet	1 lb. (2 meals)
Loin and Rack	Roast	2-2½ lbs.
	Chops	2 or 3
Less Choice Cuts		
Breast	Stuff and roast	1 breast
Breast, shoulder, neck	Stew or casserole	1½ lbs.
Knuckle	Veal loaf, jellied veal, or stew	2 lbs. (2 meals)
	Lamb (at its best in summer and fall)	
Choice Cuts		
Leg	Roast (for company)	4½-5 lbs. Have chops cut off for separate service. Some butchers will sell a half leg
Chops: Loin	Broil or pan-broil (3 or 4 chops undivided, but with bone well cracked, make good small roast)	2-4 chops. About 2 lbs. for roast
Rib	Smaller chops than loin; also good roast undivided, but with bone well cracked	4 chops. About 2 lbs. for roast
Less Choice Cuts		
Shoulder	Roast (may be boned and stuffed)	3 lbs.
	Stew or braise	1-1½ lbs.
Shoulder Chops	Sauté or braise	2-3 chops

CUTS OF MEAT	HOW TO COOK	HOW MUCH TO BUY FOR TWO
	Pork (best in cold months)	
Fresh		
Loin, Center Cut	Roast	2-2½ lbs.
End Cut	Roast (more bony)	3-3½ lbs.
Shoulder	Roast	Buy half, 2-3 lbs.
Chops: Loin or Rib	Sauté	2-4
Shoulder	Sauté or Braise	2-4
Spareribs	Broil or roast	2 lbs.
Tenderloin	Stuff and roast, or have Frenched and sauté	1
Ham (Smoked)	Boil, finish by baking Tenderized hams may now be baked without previous boiling	Buy small half ham
Slice of Ham (Center Cut)	Bake, broil, fry	1 slice, ¾ inch
Bacon	Broil or pan-fry	4-6 slices
Spareribs (Corned)	Boil with sauerkraut	1½-2 lbs.

MARKETING FOR POULTRY

The food value of poultry does not differ materially from that of other meats. In most instances the fat lies immediately under the skin, goose being a notable exception. It is because of this general lack of fat in the flesh itself that poultry, generally speaking, is more readily digested than meat.

Select birds having plump breasts, soft feet, smooth legs and skins. A young bird is apt to show many pin feathers; long hairs denote greater maturity.

Broilers range in weight from twelve ounces to two and a half pounds, the smallest being termed squab broilers. Aside from size, the distinguishing features are that the tip of the breastbone is very soft and pliable, really gristle rather than bone; the skin smooth, soft, and clear; legs and feet soft; and tendons almost negligible.

Fryers weigh from two to three pounds, and have the same general characteristics as broilers.

Roasting chickens weigh from three and a half to five pounds. Judge quality by pliability of breastbone tip, smoothness of legs, and general clearness of skin. At this stage, the tendons have begun to develop.

Capons (unsexed males) are larger and plumper (six to ten pounds) than roasting chickens; they are well flavored, and cost more per pound.

Fricassee or soup fowls are older birds, weighing from four to six pounds. The flesh is coarser, tendons more fully developed, feet larger and rougher, breastbone tip firm, almost hard.

A good turkey has a plump, full breast, pliable smooth legs, soft spurs, and short neck. Ten to twelve pounds is considered an ideal weight.

Neither duck nor goose should be more than a year old. The young of both species have soft feet and tender wing tips. They should be plump and heavy in proportion to their general size. The windpipes of young birds yield readily when pressed with finger and thumb. Ducks average three to five pounds, while geese weigh eight to ten pounds.

Young pigeons may be broiled, also roasted with or without stuffing; older birds are good braised or as pigeon pie. Squab (pigeons approximately four weeks old) may be roasted or broiled. As these young birds have never exercised, their flesh is exceedingly tender.

The best season for broilers and fryers is in the late spring and summer. So-called milk-fed and early spring chickens come into market early in July; capons and roasting chickens, though purchased the year round, are assumed to be especially good in the fall. Turkey has been considered a winter bird, but is now being marketed over an extended period. Duck and goose are at their best from June to January.

A broiler, unless very small, will serve two; a fryer, two to four; a roasting chicken, fowl, or capon, four to six; duck, two to four; goose, or turkey of twelve pounds, six to eight generously.

In many large cities it is now possible to buy any desired portion of a dressed chicken, breast, leg, or wing, or even backs for soup. This is a great convenience for the small family.

MARKETING FOR FISH

No food is more abundant than fish; ocean, lakes, river, and stream abound in it. The iodine content of fish is an important food constituent, and its absence from the diet may prove disastrous unless supplied in some other way.

Freshness in fish is indicated by bright red gills, clear eyes and scales, and firm elastic flesh. Generally speaking, one pound of solid fish will serve three; but with fish having a large percentage of waste skin, bone, and trimmings (although these can be utilized in the making of stock for soups and sauces) a more generous weight must be purchased.

	HOW TO COOK	HOW MUCH TO BUY FOR TWO
Bluefish	Bake or broil	¾-1 lb. solid cut
Small Panfish: Butterfish, Porgies, Sea bass, Perch, etc.	Fry or sauté	1 to a portion
Smelts	Fry	1 lb.
Fillets: Flounder, Sole, Haddock	Broil, bake, sauté, fry	½-¾ lb.
Cod*	Fry, broil, bake	2 medium steaks ¾-1 lb. solid cut
Salmon*	Broil Broil	2 medium steaks 1½ lbs.
Halibut*	Bake, boil, sauté	¾-1 lb.
Mackerel	Broil, bake fry	1 small
Oysters and Clams	Raw, stew, fry, broil	12-15
Lobster	Boil, broil, bake	2 small or 1 large
Crabmeat	Salad, cream, Newburg	½ lb.
Shrimps	Boil for salad, cream, curry	1 lb.
Scallops	Broil, fry, sauté	¾ lb.

*Left-over boiled fish may be creamed and used for patties or salad.

CANNED FOODS

No homemaker can afford to overlook the value, convenience, and variety of canned foods, many of which are packed (always under government supervision) right at the point of production. From Alaska, for instance, we get our canned salmon with its excellent source of Vitamin D, while from Hawaii, California, and Florida come the protective fruits and fruit juices. In big canneries, the products picked on any given day *must* be packed that same day, which means that, in many instances, our canned foods are actually fresher than the same perishable foods which we buy at our own local markets.

The wise shopper pays special attention to grades. With fruits there are three in common use:

Fancy: the most perfectly formed, large pieces of uniform size and ripeness, packed in a heavy sirup.
Choice: a lighter sirup, rather than any difference in the actual quality of the fruit.
Standard: some slight irregularities in size and shape of fruit, yet still a highly satisfactory grade for most purposes, and containing the same food value as other grades. Especially suited to the budgeteer.

The grading of canned vegetables is practically the same as that of fruits: "fancy" indicates very small, young, tender, even-sized products; "standard" indicates a more mature and perhaps not quite as tender product.

It is highly important to study brands. Having found those which suit you, *stick to them.* The brand is the packer's guarantee to you of the quality of his product. He stands back of it.

Today, thanks to informative labels, there is no excuse for buying blind. These labels are designed to give complete usable information on all the essential facts relating to each product, so that the consumer may purchase confidently and intelligently for her specific needs.

Is it safe to leave food in an opened can? The United States Department of Agriculture assures us that it is just as safe, provided the can is kept cool and covered, as when emptied into another container which might be far from sterile. Naturally, as with any food, it is expected that the housekeeper will make use of the contents of a can within a reasonable time.

Is a dented can spoiled? Not unless the can shows evidence of leakage. Dents are probably the result of rough handling somewhere along the line and do not necessarily affect the contents.

Are vitamins affected by commercial canning? In general, Vitamin A and carotene (provitamin A) are not affected by commercial canning. This is also true of riboflavin (the factor formerly designated as Vitamin G) and also of the P-P or pellagra-preventive factor.

The stability of B_1 is dependent not only upon the heat treatment accorded it, but also upon the natural acidity of the food in which it is contained. In the more acid foods there is practically no loss of the vitamin during canning; in the less acid foods, which require longer and higher sterilization time and temperature, the degree of retention is not so high.

Vitamin C is the most labile of all the vitamins; it is especially subject to destruction by open-pan methods of cooking, which permit free contact with atmospheric oxygen. In canning, however, the food is protected to a greater degree from contact with oxygen in the presence of heat; consequently the antiscorbutic factor is well retained in commercially canned foods.

Protective measures employed in commercial canning combine to insure that vitamins are retained in high degree.

CAPACITY OF VARIOUS SIZED CANS IN MOST GENERAL USE

Number of Can	*Capacity in Cupfuls*
8 oz.	1 cup
No. 1 (picnic)	1¼ cups
No. 300	1¾ cups
No. 1, Tall	2 cups
No. 2	2½ cups
No. 2½	3½ cups
No. 3	4 cups

QUICK-FROZEN FOODS

Think of serving flavorful fresh raspberries in November or fresh green peas in January! Think, if you can, of eating ocean-fresh fish hundreds of miles from that ocean! Sounds foolish, doesn't it? But we now can do just that, thanks to modern quick-frozen foods, which have rendered obsolete the term "out of season."

All quick-frozen foods, fruits, vegetables, fish, meat, and poultry, are taken at the peak of perfection, promptly and scientifically cleaned, trimmed to eliminate all waste, and packed immediately at the point of supply. The arctic cold which is then instantly applied makes time literally stand still, the foods remaining frozen until the carton is opened in your kitchen.

But what about vitamins? Consider vegetables as an example. Strange as it may seem the quick-freezing process not only helps to retain the vitamins, but the very fact that the vegetables are packed so promptly, and at the point of supply, assures their being even richer in the important Vitamins A and C than similar vegetables bought at market, often several days after they have been picked. It has been definitely proved that Vitamins B_1 (thiamin) and G (riboflavin) are not affected by the freezing process.

Follow package directions exactly regarding home storage, defrosting and cooking in order to preserve vitamins.

Never attempt to refreeze a quick-frozen product which has once

been thawed. Your refrigerator can never equal the intense cold of the quick-freezing machines.

The value and convenience of these foods are beyond question. Indeed it seems difficult nowadays to consider housekeeping without them, especially when it is done by the business girl or any homemaker whose time is valuable.

THE EMERGENCY SHELF

Not until an emergency demands the preparation of an appetizing meal for unexpected guests does the homemaker fully realize the advantages of a well-stocked emergency shelf. There is really no reason why that shelf should not contain practically all that is necessary for the service of not only one, but two or three tempting meals at a time, supplemented by current staples. To complete this preparedness, keep on the same shelf a file of practical emergency menus. When guests come in the door, wits are apt to fly out the window!

Emergency shelves don't fill themselves: they don't just happen, they must be definitely planned. Don't keep the same foods there week after week. Replace them from time to time with newly ordered items, using the older stock for regular home meals.

Aside from canned and packaged foods, plus carefully thought-out menus, the essentials for successful emergency cooking include a really sharp can-opener and an efficient jar-opener. When time is limited, fingers are apt to become thumbs, and good tools are highly desirable.

SEASONING AND FLAVORINGS

Don't be just a "pepper and salt cook"! A good cook is known by her seasonings and her skillful blending of flavors—an art which lies within the grasp of everyone. Even the corner grocery can provide us with those magic jars and bottles of spices, table sauces, herbs, extracts, etc., which stand ready and waiting for the command to do their bit in the home kitchen.

All seasonings should be used with discretion, so guard against *over* as well as *under* seasoning: use enough, but always let subtlety be your guide.

A word of caution as to the keeping of spices, seasonings, and flavorings: store them in tightly covered containers to conserve flavor and aroma, and, above all else, don't keep them too long. They are temperamental, so buy in the smallest quantities possible and replenish often.

To start you off in the right direction, here's a list of spices, herbs, and flavorings in most common use.

HOW TO USE SPICES

ALLSPICE: A single spice despite its name. In savory cooking generally, also in pickling.

CLOVES: Dried flower buds of clove tree, strong flavored. Whole, particularly good inserted in fat of baking ham; in beef stews; to stud lemon slices for tea. Also available ground.

CURRY POWDER: A combination of ground seeds and spices of distinctive flavor. Curry sauce for meat, fish, or eggs; in certain vegetable dishes; cream soups; with shellfish.

GINGER: A root, green or dried; ground or whole. Cakes, puddings, pumpkin and squash pie, conserves, pickles.

MACE: Rust-colored covering of nutmeg, in blade form, also ground. Preserves, pickles, fish sauces, etc.

MIXED WHOLE SPICES: Sold as an assortment. In soups, stews, gravies, pickles, preserves.

MUSTARD: Bright yellow, pungent, powdered seed of mustard plant. Meat accompaniment, salad dressings, sauces, and cheese dishes.

NUTMEG: Kernel of fruit of nutmeg tree, strong flavored and oily. Baked foods, canned fish dishes, spinach, topping of eggnogs, custards, etc.

BASIL: Especially in vegetable cookery and salads.

BAY LEAVES: Soups, stews, sauces, and meat cookery.

MARJORAM: Stuffings, meat, and meat substitute dishes.

MINT: Sauce or jelly especially for lamb; cook with peas or new potatoes; good in fruit punches and iced tea.

PARSLEY: Sauces, salads, meat and fish cookery, also as garnish. Most popular of all herbs.

SAGE: Stuffings, meat, and meat substitute dishes.

SUMMER SAVORY: Meat and soup cookery.

TARRAGON: To flavor vinegar, also in salads and savory dishes.

THYME: Stuffings, meat, and meat substitute dishes.

MISCELLANEOUS SAVORY FLAVORERS

CAPERS: Flower buds of low shrub, used in salads and sauces.

HORSERADISH: Pungent fleshy root, grated or scraped; especially good with cold roast beef, fish, or shellfish.

MUSHROOMS: Rich delicately flavored fungus; good in most savory cooking.

ONIONS: See pages 162-163 for the Onion Family.

There are many commercial labor-saving flavorers, both in liquid

and powdered form, for coloring, seasoning, and for thickening gravies and sauces. Use according to directions on container.

Of sauces, both for kitchen and table use, perhaps the best known is Worcestershire sauce. But don't overlook mushroom, walnut, tabasco, and chili sauces, or tomato catsup—to mention but a few.

FLAVORING EXTRACTS: Good flavorings are distinguished by their fine aroma and delicate flavor. They are produced from vegetables, spices, fruits, flowers, and nuts from which the essenial oils are extracted, and their flavoring principles held in solution by means of pure alcohol. Those in most common use for cakes and desserts are vanilla, almond, and lemon; for savory dishes, celery, garlic, and onion.

CHAPTER 36

Cooking Tips

By DEMETRIA TAYLOR

GRANDMA'S KITCHEN WAS a wonderful place with its exciting odors of cooking and baking, and the amount of space she had at her disposal. But think of those long hours she spent there. And if there was no gas or electricity available, she had to manage a coal stove.

The modern cook may not have the large kitchen, and she may also be a career woman who has to divide her activities between her job and her home, but she does have the advantages of time-saving and labor-saving appliances, cook books of domestic and foreign dishes, and the home economics departments of large companies who are mindful of the food and kitchen problems of the new homemaker.

With all this material at hand, you cannot fail as a cook! You may like to experiment by adding your own touches; if they are successful, keep track of them by writing your own notes on the printed recipes.

Regardless of the type of cooking you prefer and the kind of kitchen facilities you have, there are basic procedures which hold good for all recipes. You measure before you cook, so start off with:

MEASURING EQUIPMENT

Set of spoons
- 1 tablespoon
- 1, ½, ¼ teaspoons

Nest of metal cups
- 1, ½, 1/3, ¼ cups

Glass cup (heat-proof)
- 1 for dry ingredients

Glass cups (with lip)
- 1 for liquids
- 1 pt. size

ABBREVIATIONS

teaspoon	—tsp.	pint	—pt.
tablespoon	—Tbsp.	quart	—qt.
pound	—lb.	gallon	—gal.
ounce	—oz.	square	—sq.

MEASURING EQUIVALENTS

Pinch	—less than ⅛ tsp.	4 cups	—1 qt.
60 drops	—1 tsp.	4 qts.	—1 gal.
3 tsp.	—1 Tbsp.	8 qts.	—1 peck
4 Tbsp.	—¼ cup	16 oz.	—1 lb. (dry)
1 cup	—½ pt.	16 oz.	—1 pt. (liquid)

SHORTENING MEASURING EQUIVALENTS
(Butter, Fats, Margarine)

4 Tbsp.	—¼ lb.	1 cup	—½ lb.
½ cup	—¼ lb.	2 cups	—1 lb.

FOOD BUYING AND COOKING EQUIVALENTS

Food	*Buying unit*	*Recipe equivalent*
Apples	1 lb.	2½ cups, diced
		1½ cups, sauce
Apricots	1 lb.	2½ cups, cooked
Bananas	1 lb.	2 cups, sliced
Berries	1 pt.	2 cups
Cheese, grated	1 lb.	4 cups
Cherries	1 lb.	3 cups
Cottage cheese	1 lb.	2 cups
Cocoa	1 oz.	3 Tbsp.
Coconut, shredded	1 lb.	5 cups
Coffee, ground	1 lb.	5 cups
Eggs	1	4 Tbsp.
Egg whites	10	1 cup
Flour, all purpose	1 lb.	4 cups
Flour, cake	1 lb.	4½ cups
Grapefruit	1	¾ cup juice
		1¼ cups pulp
Oranges	1 lb.	1¼ cups pulp
Peaches	1 lb.	2¼ cups, sliced
Pears	1 lb.	2¼ cups, cooked
Pineapple	1	2½ cups, diced
Rhubarb	1 lb.	2 cups, cooked

RECIPE SUBSTITUTES

If a recipe calls for milk, flour, sugar, chocolate, and your larder doesn't have enough, you may use the following as substitutes:

For 1 cup milk: Use either ½ cup evaporated milk and ½ cup water, or 1 cup sour milk or buttermilk with ½ tsp. baking soda, or 1 cup skim milk and 2 tsp. butter.

For 1 Tbsp. flour: Use 1 Tbsp. cornstarch for thickening.

For 1 cup cake flour: Use ⅞ cup all purpose flour and 2 Tbsp. cornstarch.

For 1 sq. (1 oz.) chocolate: In baking, use 4 Tbsp. cocoa, and increase shortening by 1½ tsp. In making hot chocolate, instead of chocolate use 2½ Tbsp. cocoa.

For 1 cup granulated sugar: Use 1 cup brown sugar, or ¾ cup honey, or 2 cups corn sirup, or 1 cup molasses. (When substituting these liquids, reduce quantity of other liquids in recipe by ¼ cup for each cup of substitute used.)

MEAT ROASTING THERMOMETER

The wise cook inserts a meat thermometer into the fat side of meat when it is put into the oven. Use a skewer first to bore a hole. Be sure the point does not touch a bone. Thermometer should register:

Beef, rare	—140°	Pork, fresh	—185°
Beef, medium	—160°	Pork, cured	—185°
Beef, well done	—170°	Lamb, medium	—175°
Veal	—170°	Lamb, well done	—182°

ROASTING TEMPERATURES AND TIME TABLE

Meat	*Oven temp.*	*Minutes each lb.*
Beef, rare	300 - 350°	18 - 20
Beef, medium	300 - 350°	22 - 25
Beef, well done	300 - 350°	27 - 30
Beef, rump	300 - 350°	30 - 35
Lamb	350°	20 - 30
Pork, fresh	300 - 350°	30
Pork, cured	300 - 350°	25 - 30
Veal	300°	30
Chicken	325°	20 - 30
Duck	325°	20 - 25
Goose	325°	20 - 25
Turkey	325°	20 - 25
Fish	350 - 400°	15 - 20

BROILING TIME TABLE

Broiling time depends on thickness of meat and degree of doneness desired. Total time for broiling on both sides is as follows:

Meat	*Minutes (approx.)*
Steaks, 1 inch thick	12 - 15 (6 - 7½ min. each side)
Steaks, 2 inches thick	30 - 35 (15 - 17½ min. each side)
Lamb chops ¾ inch thick	10 - 12 (5 - 6 min. each side)
Lamb chops, 1½ inches thick	18 (9 min. each side)
Ham slice, 1 inch thick	20 - 25 (10 - 15 min. each side)
Ham slice, tendered, 1 inch thick	16 - 20 (8 - 10 min. each side)
Bacon	4 - 5 (2 - 2½ min. each side)

BRAISING TIME TABLE

Meat	*Average thickness or weight*	*Approx. time*
Beef, Swiss steak	2 - 3 inches	2 - 3 hrs.
Beef, fricassee	2 in. cubes	1½ - 2 hrs.
Beef, pot roast	3 - 5 lbs.	3 - 4 hrs.
Veal, breast	3 - 4 lbs.	2½ hrs.
Veal, cutlets	½ - ¾ inches	45 - 60 min.
Pork chops	2 - 3 lbs.	45 - 60 min.
Spareribs	¾ inch	1½ - 2 hrs.
Lamb, breast	2 - 3 lbs.	2 hrs.
Lamb, shanks		1½ hrs.

DEEP-FAT FRYING TEMPERATURE AND TIME TABLE

Food Mixture	*Fat temp.*	*Minutes*
Cooked Mixture		
Croquettes	365 - 380°	1 - 5
Codfish balls	365 - 380°	1 - 5
Uncooked Mixture		
French fried potatoes	370 - 380°	3 - 5
Fritters	350 - 365°	2 - 3
Doughnuts	360 - 370°	2 - 3
Clams, oysters	370 - 380°	2 - 5

VEGETABLE COOKING TIME TABLE

The time given here is approximate, as young vegetables do not take so long to cook as more mature ones. The time given here is from the point when liquid in which vegetables are cooking begins to boil.

Vegetable	*Minutes*
Artichoke	30 - 45
Asparagus	15 - 30
Beans, green lima	20 - 30
Beans, string	20 - 40
Beets, young	15 - 30
Beets, old	60 - 75
Broccoli	30 - 45
Brussels sprouts	15 - 30
Cabbage	7 - 15
Carrots	10 - 30
Cauliflower	20 - 35
Celery	10 - 20
Corn on cob	7 - 12
Kale	7 - 15
Onions	20 - 30
Parsnips	7 - 15
Peas	10 - 20
Potatoes, white	20 - 30
Potatoes, sweet	30 - 40
Spinach	7 - 15
Squash, summer	15 - 25
Turnips	20 - 30
Zucchini	15 - 25

BAKING TEMPERATURES

In baking, as in all branches of cookery, the time in the oven depends to a great extent on the size, the ingredients used, and other factors. Therefore, only approximate time can be given. Each recipe you follow for baking allots specific time for the dessert you are making.

Food	*Oven temp.*	*Minutes*
Cake		
Angel	325 - 350°	45 - 60
Cup	375°	20
Fruit	250 - 325°	1 - 4 hours
Layer	350°	25 - 35
Sponge	325°	60
Pudding		
Bread	300 - 350°	40 - 50
Cottage	350 - 375°	30 - 40
Custard	325°	25 - 30
Pie and Pastry		
Meringue	350°	15
Pastry shell	425 - 450°	15
Custard pie	450° for	15
	reduce to 325° for	25
1-crust pie, cooked filling	425 - 450°	20 - 30
2-crust pie, cooked filling	425 - 450°	35
2-crust pie, uncooked filling	425 - 450° for	10
	reduce to 350° for	35-45
Cookies		
Brownies	350°	30
Drop	350°	10 - 15
Rolled	400°	8- -10

CHAPTER 37

Dictionary of Cookery Terms

By DEMETRIA TAYLOR

COOKING HAS A VOCABULARY all its own. Whether it be you in a tiny kitchenette or the chef in a large hotel, you have a common meeting ground in these terms:

A la king: Cooked food served in cream sauce.

Aspic: Gelatin mold to which is added white semi-liquid, meat, fish, vegetables, fruits.

Au gratin: Food in cream sauce, topped with bread crumbs, butter or cheese, broiled under flame or baked in oven.
Bake: Cook inside oven.
Barbecue: Meat or poultry roasted over open fire, basted with highly spiced sauce.
Bard: Wrap bacon or slices of salt pork around meat, to keep moist and to add flavor.
Baste: While food cooking in oven, pour small amounts of fat or other liquid over it to prevent burning.
Batter: Mixture of flour and other ingredients, thin enough to pour.
Beating: Energetic mixing of foods (or eggs alone) by use of rotary or mechanical egg beater, or a rotary motion of wrist when beating with a spoon or fork. This forces air into food to increase volume of mixture.
Bisque: Thick cream soup.
Blanch: Put food into boiling water or pour over food, then rinse with cold water.
Blend: Mix several ingredients thoroughly.
Boil: Cook in liquid so hot that it bubbles.
Bouillon: Clear soup.
Braise: As preliminary, cook meat or vegetables on all sides in small amount of hot fat. Then add liquid, cover pan, cook food over low heat inside oven or top of stove.
Broil: Food cooked under flame or other heating element.
(Also see *Pan Broil.*)
Canapé: Small open-faced sandwich, or spreads on crackers, served as appetizer.
Carmelize: Melt sugar in shallow pan, over moderate heat, stir until sugar melts and turns light brown.
Casserole: Deep dish in which mixture of food (such as a stew of vegetables or meat) is cooked in oven, and served on table in same dish.
Chop: Cut into small pieces, using food grinder or knife.
Clarify: When heating butter or other shortening in pan, remove froth that forms on top. Pour off butter, leave sediment in pan.
Cobbler: Deep-dish fruit pie, often without bottom crust, usually covered with biscuit dough.
Compote: Stewed fruit, sweetened.
Condiments: Seasonings and spices.
Consommé: Clear soup, seasoned.
Creaming: Rubbing ingredients against side of mixing bowl with back of mixing spoon until ingredients very smooth.

Crisp: Restore texture. Vegetables, by soaking in ice water. Bread or dry cereals, by heating in oven.
Croquettes: Mixture of chopped food (generally left-overs) with beaten egg or cream sauce, formed into small shapes, dipped in egg and crumbs, fried.
Croutons: Squares of fried or toasted bread, served with soup.
Cube: Cut into squares.
Cutting in: Mixing fat into dry ingredients. Use two knives or pastry blender to cut into dry and incorporate fat into these divisions.
Deep fat frying: (See French fry.)
Demi-tasse: After dinner coffee, served in small cup.
Deviled: Food highly seasoned and mashed.
Dice: Cut in small pieces.
Dissolve: Melt (or liquify) food.
Dot: Scatter small bits over food surface, such as herbs, butter.
Dredge: Coat with sugar or flour. Place sugar or flour in paper bag, add food, shake bag until food is sufficiently coated.
Dust: Sprinkle (same as Dredge, except more lightly.)
Entrée: At informal meal the main dish. At formal meal the dish served before the main course.
Fats: Butter, lard, margarine, vegetable shortenings.
Fillet: Slice of boned or boneless fish or meat.
Folding: Lifting mixture of ingredients over carefully, from one side of bowl to the other.
Fondue: Baked dish (same as Soufflé, except includes crumbs or bread or crackers).
Frappé: Frozen, sweetened fruit juice of a thick consistency. Often used as topping of ice cream sundae.
French fry: Cook food in deep pot, in moderately hot fat or oil, sufficient to let food float in fat. Also called "deep fat frying."
Fricassee: Poultry or meat cooked in liquid, thickened, combination of stewing and sautéing; usually served with steamed rice.
Fritters: Fruit, vegetables, meat, poultry (usually left-overs) added to thin batter, fried in deep fat.
Frosting: Decoration on top of cake with sweetened mixture of sugar, butter or other ingredients.
Fry: Cook in fat, with just enough fat to cover bottom of pan. (Also see French fry.)
Garnish: Decoration of food with other food of different color and lighter texture, such as parsley or pimiento or hard boiled eggs.

Giblets: Poultry liver, heart, gizzard.
Glaze: Coat with thin sugar sirup.
Grate: Rub food on grater to produce thin slices and particles.
Grill: Same as Broil.
Julienne: Cut food into narrow long strips.
Knead: Pressing dough with palm of hand, stretching dough, folding it over, repeatedly.
Lard: Draw thin strips of fat salt pork through lean meat. (Larding needle made for the purpose.)
Lardoon: Strips of fat used in larding.
Marinate: Soak food in French dressing, sour cream, vinegar or other tart liquid.
Melt: Liquefy food through heat.
Meringue: Topping for desserts and pies, from mixture of beaten egg whites, flavoring, sugar.
Mousse: Whipped cream and other ingredients, mixed, often with gelatin thickening, frozen.
Pan broil: Cooking in a dry pan on top of stove, on low heat to keep food from sticking to pan. Done carefully, produces same effect as broiling under flame.
Parboil: Partially cook food in liquid (meat or vegetables).
Pare: Remove outer skin by cutting.
Parfait: Ice cream dessert in tall glass; also frozen dessert of eggs, whipped cream and sirup, without ice cream.
Pasteurize: Kill bacteria (as in milk) through high degree of heat.
Pâté de foie gras: Liver paste; used as appetizer.
Peel: Remove outer skin.
Petits fours: Small cakes or cookies, usually served with ice cream or at teas.
Poaching: Cooking below boiling point in liquid deep enough to cover food.
Preheating: Heating oven to desired temperature, before putting in food to roast or bake.
Purée: Vegetables or fruits pressed through a sieve.
Ramekin: Individual baking dish.
Render: Heat fat slowly until it melts away from connective tissue in meat. Liquid fat is then strained and poured off into jar.
Roasting: Cooking in oven. Or, on top of stove, cooking with minimum amount of liquid.
Roe: Fish eggs.

Roux: Flour and butter rubbed together, until smooth consistency.
Sauté: Cook in small amount of fat on top of stove.
Scald: Heat liquid to just below boiling point.
Scallop: Bake food in sauce, topped with crumbs.
Score: Make light cuts on surface of food, as on baked ham.
Sear: Brown surface of raw meat, either in hot pan on top of stove, or in hot oven, using intense heat.
Shortening: Fat for cooking, such as butter, lard, margarine, vegetable fats.
Sift: Pass dry ingredients through sieve, to restore lightness and to blend together.
Simmer: Cook food in liquid for an extended period, just below boiling point.
Skewer: Wood or metal long pin pierced through food to hold it in shape while cooking.
Soak: Food kept in liquid for a long time.
Steaming: Cooking food in steam, or oven boiling water, as in a double boiler or a steamer.
Steep: Keep food standing in hot liquid, as with tea leaves in a teapot.
Sterilize: Kill bacteria by means of steam.
Stewing: Cooking food in liquid, gently.
Stirring: Round and round movement of spoon, to remove lumps from cooking mixture. To blend ingredients, without beating.
Stock: Liquid in which meat, fish or vegetables have been cooked. Used as base for soups and gravies.
Toasting: Browning food (mainly bread slices or croutons) by direct heat, or in oven.
Truss: Tie fowl or other meat to hold its shape while cooking.
Try out: Usually applied to fat pork and bacon. Cook until fat separates from tissue and it becomes crisp and brown.
Whip: Beat food rapidly, to increase its quantity by intake of air, and cause it to become stiffer.

CHAPTER 38

Balanced Meals—for Good Health

By VICTOR H. LINDLAHR

THE FAR-REACHING IMPORTANCE of your daily menus becomes apparent when you stop to consider that what you eat for breakfast, lunch and dinner is converted into your hair, eyes, nose, mouth, lungs, fingernails, and the many other tissues of which your body is composed.

If you planned to build a house, you would see that your building contractor was supplied with all the necessary materials in proper proportions. If you planned to bake a cake, you would assemble—in proper proportions—the necessary flour, eggs, milk, baking powder, etc. Hence, to have really good health, you must supply your body with foods that contain all the different elements your body needs in their proper amounts.

The young bride who wants to provide good meals for her husband and herself will find that well balanced meals can be just as pleasing, tasty and delicious as any way of eating can be! A basic sustaining diet contains all the proteins, carbohydrates (sugars and starches), fats, vitamins and minerals the human body requires. To fit individual needs, the basic diet may be adjusted in any one of several ways. Certain types of foods may be added, some types omitted, other types emphasized. Overweight persons, for example, should limit the amount of high calorie foods they eat.

Balancing your diet is not the complicated problem you may think it is. Instead of worrying about all the food elements, a simple way to do it is to follow the Basic Seven Food Groups*. If you eat the suggested number of servings from each group, you can rest assured that your food needs will be well supplied.

THE BASIC SEVEN

GROUP 1: GREEN AND YELLOW VEGETABLES: Eat one or more servings a day—some raw in salads, some cooked, frozen or canned.

GROUP 2: ORANGES, TOMATOES, GRAPEFRUIT: Eat at least one serving of these foods, or their juices. If they are not available, eat a generous serving of a green leafy salad or coleslaw made with raw cabbage.

GROUP 3: POTATOES AND OTHER VEGETABLES AND FRUITS: Eat at least one serving of these foods, raw, dried, cooked, frozen or canned. (These should be eaten in addition to the fruits and vegetables from Groups 1 and 2.)

GROUP 4: MILK AND MILK PRODUCTS: Drink at least 2 glasses of milk a day, or use the milk in other foods such as soups, puddings, etc. The milk can be fresh, evaporated or dried. Cheese is a milk product and should be eaten generously, especially if you do not get enough plain milk in your diet.

GROUP 5: MEAT, POULTRY, FISH AND EGGS: These are the protein foods. Eat at least 2 servings of these foods every day. Dried beans, peas, nuts and peanut butter are also protein foods. They may substitute for one serving of meat, poultry, fish or eggs.

*As established by the Food and Nutrition Board of the National Research Council.

GROUP 6: BREAD, FLOUR AND CEREALS: Choose natural whole grain, enriched or restored (read the labels). A cereal for breakfast and some bread with your meals will supply your needs from this group.

GROUP 7: BUTTER AND FORTIFIED MARGARINE: Normal amounts used on bread and in cooking will take care of your needs from this group.

However, you do not think of foods in groups; you think of them as eaten in meals. Here are three well balanced meals which represent a typical day's eating.

BREAKFAST: Large glass of fruit juice; hot or cold cereal with milk or eggs, any style; toast; beverage.

LUNCH: Tomato juice or soup; eggs (if not eaten for breakfast) or baked beans or sandwich with meat, fish or cheese or peanut butter filling; fruit; milk.

DINNER: Soup if desired; meat or fish; potatoes and one green or yellow vegetable; salad; bread and butter; dessert; beverage.

Nature is so lavish in her gift of foods that it is easy to choose the foods you like best among each group. Learn to experiment with new foods—you'll be surprised how good many vegetables that you have been avoiding can taste if they are properly prepared. Always try to use foods in season. Not only are they cheaper, but they are also better nutritional buys because fresh foods are rich in vitamins.

The way you cook foods is most important. Overcooking destroys valuable vitamins. Throwing away the water in which vegetables are cooked means losing important minerals. Save vegetable pot liquors for use in soups, cold drinks, sauces and gravies.

It isn't necessary for a homemaker to be a food scientist, but it will certainly help you to plan better meals and keep yourself, your husband and your future family healthy, if you understand the simple facts about foods. Foods have special roles to play in the nourishment of your body. Here is what proteins, vitamins, minerals and other foods can do for you.

PROTEINS: Needed for building and repairing body tissues. Have a stimulating effect upon vigor and general efficiency. Lack of sufficient protein produces tiredness, listlessness and a general run-down feeling.

Chief protein foods are: eggs, cheese, milk, meats, fish, dried beans and peas, lentils, soybeans, nuts, wheat cereals.

CARBOHYDRATES (Sugars and Starches): Supply fuel for energy.

Excess amounts of carbohydrates are stored as fat. Eating too many sweet and starchy foods can produce overweight as well as other health complications. Chief carbohydrate foods are: breadstuffs, cereals, macaroni, spaghetti, etc., rice, sugar, cakes, pies, candies, ice cream, preserves, sirups, honey, molasses. All fruits and vegetables contain some carbohydrates, but concentrated amounts are found in dried beans and peas, sweet potatoes, potatoes, bananas, coconuts, dried fruits, fruits canned in heavy sirup.

FATS: Supply fuel for energy. Some fat is needed every day in the normal diet. Usually, the amount used as butter on bread and in cooking is enough to fill normal needs. Chief fat foods are: oils, butter, cream, fatty meats and fish, chocolate, pastries, salad dressings.

VITAMINS

VITAMIN A: Helps preserve the health of the eyes, skin, teeth. Helps build resistance to infections. Destroyed by staleness and drying of foods.

Chief food sources are: liver, kidneys, fish liver oil, oysters, butter, yellow cheese, milk, all green and yellow vegetables, oranges, tomatoes, apricots, melons, peaches, plums.

VITAMIN B^1 (THIAMIN): Important to the health of the nerves, stimulates appetite and assimilation of foods. Harmed by cooking at high heat for an hour or more (vegetables containing this vitamin should be quick-cooked); lost in milling and refining of foods.

Chief food sources are: lean meats, liver, kidneys, heart, shellfish, egg yolk, milk, beans, lentils, greens, fruits, whole grains.

VITAMIN B^2 (RIBOFLAVIN): Helps to prevent skin disorders; aids in maintaining general "tone" of the body, as well as health of the eyes, skin and hair. Destroyed by staleness and by exposure to light.

Chief food sources are: milk, eggs, cheese, lean meats, liver, kidneys, heart, green vegetables, apricots, avocados, dried brewer's yeast and wheat germ.

NIACIN (PART OF THE VITAMIN B COMPLEX): Helps to prevent and correct symptoms of pellagra.

Chief food sources are: liver, lean meats, fish, milk, vegetables.

VITAMIN C: Helps increase resistance to infection; helps in maintaining tooth health and preventing bleeding gums; aids in relieving certain types of swelling and pains in joints. This vitamin must be supplied to the body every day. Destroyed by staleness and long cooking.

Chief food sources are: citrus fruits—oranges, grapefruits, lemons,

limes; tomatoes, strawberries, melons, fresh fruits and vegetables and their juices, particularly when eaten raw. When possible use the water in which vegetables have been cooked, as Vitamin C escapes into cooking water.

VITAMIN D: Known as the "sunshine" vitamin because the best source is exposure to sun's rays. Helps build strong bones and teeth. Found in few ordinary foods. Best sources are fish liver oils and irradiated foods.

Many other vitamins have been discovered by nutritionists, but if you are well supplied with the vitamins described, you will get other vitamins along with them from the foods you eat.

THE MINERALS

There are a number of minerals essential to good health. The four described here are considered most important, and are probably the ones which the American diet most often lacks.

CALCIUM: Essential in structure of bones and teeth for normal functioning of nerves and muscles, and for normal clotting of blood. Dissolves in cooking water, which should be used as basis for soups, sauces, etc.

Chief food sources are: milk, cheese, eggs, fish, beans, leafy green vegetables, almonds, apricots, molasses, dates, figs, gelatin combinations, ice cream.

PHOSPHORUS: Necessary for good health of teeth and bones. Also plays an important part in helping body make use of energy in foods.

Chief food sources are: lean meats, fish, poultry, milk, whole grain cereals, dried peas, and beans, nuts, and many vegetables.

IODINE: Vital for the proper functioning of the thyroid gland. Even though very small amounts of iodine are needed, insufficiency of this mineral may produce goiter. Certain areas of the country do not have enough iodine in the soil. The use of iodized salt and eating of sea foods is suggested for people living in "goiter belts" to supply the iodine needed to prevent goiter.

IRON: Essential for maintaining healthy blood and preventing anemia; stimulates vital processes of body cells. Dissolves in cooking water, which should be used as basis for soups, sauces, etc. Vitamins A, C and D are needed to help the body use iron.

Chief food sources are: egg yolk, oysters, lean beef, kidneys, heart, liver, meat juices, sweetbreads, veal, dried beans, beet greens and other leafy greens, dried apricots, peaches, prunes and raisins, avocado, oatmeal, whole wheat bread and cereal, molasses, nuts.

LIQUIDS: Water, or some other form of liquid, must be included in a well balanced diet, as it is vital to proper functioning of the body. Fruits and vegetables as well as drinking water, soups and other beverages are sources of liquid.

The newly married homemaker has a challenge here—not only to provide meals which are composed of best quality foods and attractive planning and serving, but to know how to balance a menu according to best health standards, and how to prepare and cook the fine food so it will not lose its nutritional value.

Make up your mind to learn more about foods and what they do for you and to you. Keep abreast of this science which can mean so much to the health and length of life of your family!

CHAPTER 39

Menu Appeal

By GERTRUDE WILKINSON

THE BEST COOKED FOOD in the world may sometimes appear uninviting. It is essential to use a sense of the artistic in devising menus which will have appeal through their variety and through contrast—of color, taste, temperature, texture.

Your first step is to learn what your husband's food likes and dislikes are. You have dined with him in restaurants, at parties and family dinners—but you haven't cooked for him, so you may have many surprises in store for you. Make note of how he likes his meat (rare or otherwise), whether he prefers less salt in his vegetables, if he likes gravies, and the kinds of desserts to which he is partial. If you prepare a dish which is not too appealing to him, do not offer it again.

Variety in menu planning is necessary, and a few hints will be helpful here:

Don't cook the same dish more than once during the week.

Don't serve the same menu on the same day each week of the month.

Don't serve the same combinations of food too often; seek variety.

Don't rely on memory: mark down menus you served for a month, then you may repeat the following month.

Contrast in food, like the proper accessories in a wardrobe, must

not be left to chance. The appeal to eye and taste is planned in this manner:

1. COLOR: Combine foods of different colors: for instance, you wouldn't serve only green vegetables, such as peas, string beans, spinach on one plate. Instead, serve green peas and red beets and yellow carrots and golden sweet potatoes—or whatever color contrast you devise. The color of the meat or fish is also to be considered. Codfish steamed with mashed potatoes and boiled onions would produce an all white dish; it could be varied with a green or other colored vegetable instead of onions.

2. TASTE: Do not serve foods of all one flavor. Produce a contrast in taste by serving something mild and tart together, as for instance turkey and cranberry sauce. Or something sweet and sour, like Harvard beets with vinegar. Or perhaps cold and hot, like ice cream and hot fudge sauce.

3. TEMPERATURE: On the coldest day of the year don't serve all hot foods, nor on the hottest day of the year serve all cold foods. Strike a proper balance: if cold meat and salad is served, accompany it with hot soup or a hot vegetable and hot beverage. If a hot main dish is served, then the salad and dessert should be cold. Of course you will plan this menu to suit your tastes, but carry out the contrast in temperature regardless of the season of the year.

4. TEXTURE: All coarse or all dry or all liquid foods, for one meal, has no appeal. By following the suggestions in the foregoing three paragraphs you have a good start in contrast of texture of food. The old standbys tend to show how this is attained: ham and eggs, corned beef and cabbage, curried lamb and steamed rice, hot soup and croutons or crackers, ice cream and cookies.

As an example of how these contrasts may be obtained with simple meal planning, this is a suggested master menu:

Pot roast with onions and carrots

Buttered noodles

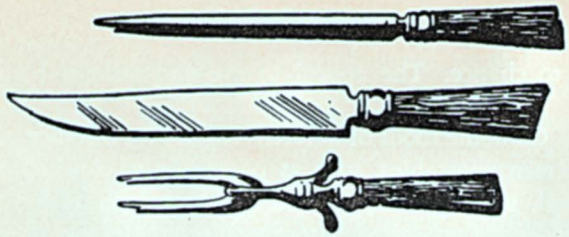
Shredded raw spinach and lettuce salad

Whole wheat rolls

Orange chiffon pie

Coffee Milk

and it forms a combination which is appealing both to eye and taste.



CHAPTER 40

How to Carve

By GERTRUDE WILKINSON

WHILE CARVING is usually assigned to the man of the house, there is no reason why you, as the homemaker, should not be versed in this art as well.

Carving skillfully takes a little practice, but it is neither tricky nor difficult. And it is worth practicing, because when the product of your cooking is properly carved, your meat on the table is served at its appetizing best.

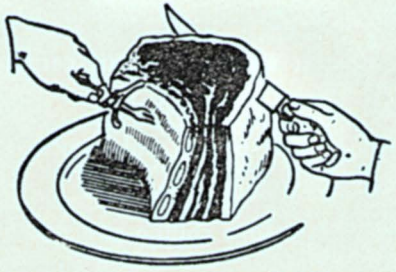
A sharp knife is the first requisite of good carving. (Don't use the carving knife for kitchen chores. When not in use, keep the carving set in its own box.)

Try to have the roast out of the oven fifteen minutes before it goes on the table. (This gives it time to "firm"—makes carving easier.)

Don't crowd the platter with too much in the way of garnish. The carver needs room to work.

Meat is carved across, not with, the grain. Slices should be uniform in thickness. Long, steady strokes of the knife produce smooth slices.

CARVING A STANDING RIB ROAST

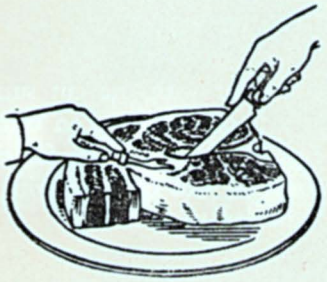


It is best to have backbone loosened by butcher and then removed in kitchen after roasting. Use large carving knife. Set the roast on the

platter, as illustrated, rib bones to the left, large end away from carver. Insert fork, guard up, between two top rib bones. Cut slices from outer fat edge to bones, making slices no thinner than one quarter inch.

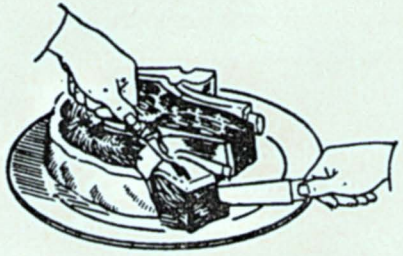
Free each slice by running point of knife along edge where it joins bone, and leave attached to bone before starting to slice. When you have sliced below first bone, free it from roast and lay to one side.

CARVING T-BONE OR PORTERHOUSE STEAK



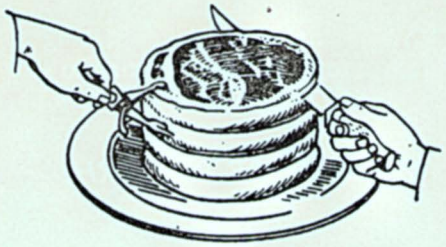
Use small carving knife. Put steak on platter with flank (tail of steak) at carver's left. Cut around the T-bone to free it from the meat. Lay bone to one side. Make cuts clear across steak, making uniform wedge-shaped portions. Cut flank into serving pieces. In serving, put on each plate a piece of the larger or top muscle, a piece of tenderloin, and, if desired, a piece of the flank.

CARVING A BLADE POT ROAST



Use small carving knife. With point of knife, cut around blade bone and remove it. Trim off other bones. If roast is thin, slice across muscles. For thicker roasts, turn each section on its side and carve across the grain.

CARVING A ROLLED RIB ROAST



Use large carving knife. Put roast on platter with the cut surface down. Insert fork, guard up, into the left side of the roast, an inch or two from the top. Make slices across the grain starting at the far right side. Remove each cord only as you approach it. Cut the cord with the top of the knife, loosen it with the fork and lay to one side.

CARVING A WHOLE HAM

Bring the ham to the table with the fat side up because this is decorated. But the carver must turn the ham on its side for carving.

The leg bone divides the ham into two unequal portions. The thick or chunky side of the ham will yield larger, more attractive slices called "horseshoe" slices. In order to carve these easily, first cut several lengthwise slices off the thinner side to form a base on which to rest the ham during the carving. (First picture.)

Now cut a small wedge-shaped piece from the shank end (where the bone protrudes). This cut should be made just inside the knuckle. Then cut slices straight down to bone. (Second picture.)

When a sufficient number of slices has been cut, slip the knife in at the wedge and cut along the bone to free all the horseshoe slices at once. (Third picture.)

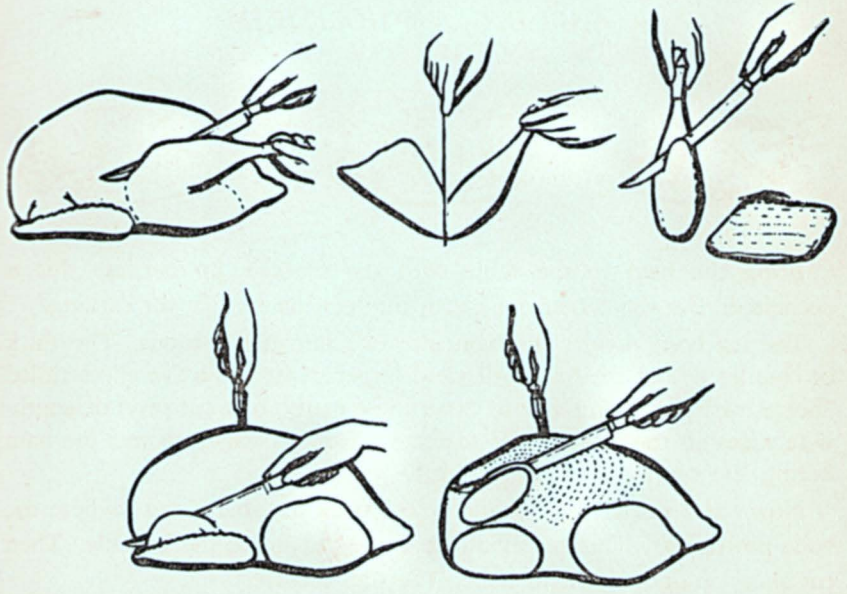
CARVING A PORK LOIN ROAST

Have the backbone loosened from the roast at market. When you take the roast out of the oven, remove the backbone before sending the roast to the table. (See first illustration.)

Put the roast on the platter with the rib ends up, and rib side of the roast in front of the carver.

Slice downward between the ribs, to make chop-sized servings. If the loin roast is a large one, it is possible to carve a boneless slice between each rib. (See second illustration.)

CARVING A TURKEY



To remove the leg, hold drumstick firmly with thumb and forefinger. Cut through the skin by drawing the knife back and forth, and sever the joint. Press leg away from the body with flat side of the knife, then

cut remaining skin on the back. Remove the oyster (choice meat in spoon-shaped bone on the back). Put the leg on service platter which is placed next to the carving platter.

Separate the drumstick from the thigh.

To slice leg meat, hold drumstick at right angles to the plate, and cut down, turning the leg to get uniform slices. Slice thigh meat lengthwise.

Remove wing, cutting into the breast just above the wing, then down through the wing joint.

To slice breast meat, straddle knee bone with fork or insert fork in rib section. Hold the knife parallel to the breast, and cut with a sawing motion, starting the first slice just above the place where wing was removed. Cut slices about one quarter inch thick or less.

SECTION 9

Flowers and House Plants

By PATRICIA EASTERBROOK ROBERTS
DOROTHY LINDNER

CHAPTER 41

Care of Flowers

By PATRICIA EASTERBROOK ROBERTS*

MOST OF US REALIZE that the less we handle flowers the better, and even slight handling must be given thought. Knowledge of your plant material and application of the following simple methods of treatment will make it possible for you to enjoy your flowers longer. There are no tricks, nor do you need to rush out and buy special tablets, make up mysterious solutions or test packages of so-called life-giving powders. Begin with fresh flowers—then if they ail, you can revive them; there is nothing anyone can do for ancient blossoms.

GENERAL TREATMENT

When treatment is needed for general care or to revive flowers, cut all stems diagonally with a sharp knife, good scissors, or secateurs, to prevent them from resting flat on the bottom of the container. Use your common sense here, since some stems tend to be crushed by scissors; if necessary, use a knife. The one exception to this practice is the treatment for flowering branches or very woody stems, such as chrysanthemums. Break these with your hands. Some people cut the stems under water; but if you put them into water immediately after cutting, the cells will not have had time to dry, and valuable time will have been saved.

If flowers are extremely limp, you may slit the stems according to their own length from three to five inches. Here are the reasons for limpness that necessitates the above treatment:

1. TIME: The life span of your flower is limited. Every minute out of water shortens this time immeasurably. Therefore, the length of time between actual picking and placement in deep water is important to you. Make it as short as possible.
2. DRAFT: Watch for drafts—don't let flowers stay in them. Don't move flowers from one place to another—the change in temperature will have a bad effect.
3. HEAT: Beware of heat near sunny windows or from strong lights. Keep flowers away from all radiators. Handle them as quickly as

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possible. Remember that a warm hand, no matter how artistic, does not help the flowers to live any longer.

4. COLD: Don't switch flowers from one extreme to another; from hot room to cold cellar or vice versa. Try to keep them in an even temperature. Remember that flowers bought in the winter are taken from the florist's refrigerator to a room whose temperature is more than 68 degrees. You should expect certain results and with proper care and treatment you will get the most out of your purchase.

Continuous handling and unnecessary changing of water do more harm than good when you seek to prolong the life of flowers. Therefore, unless the water becomes discolored or otherwise unpleasant, leave flowers in the container and simply refill with fresh water when necessary. No professional designer, flower arranger or housewife, having given time and thought to an arrangement, will want to pull it apart every day for the sake of fresh water. Any gain is lost by continual handling and moving about.

Of course, all limp flowers in your arrangements must be removed, re-cut and placed in deep water until they revive, then they may be replaced. Flowers with big heads and many petals must be watched closely, for they may require extra treatment. The large chrysanthemum and dahlia are among these. But remember that just as water is necessary to keep flowers living, it also helps them to develop, to open, and of course, eventually to die. It is possible for them to get too much water as well as too little. This is particularly true of daffodils. They need only one to two inches of water.

All fresh plant material should have one-third of the foliage removed from the end of each stem if this does not spoil the beauty and value of the flower.

The practice of saving broken heads, left over flowers, buds and pretty leaves discarded when trimming plant material is highly recommended. Place these on chicken wire which covers the top of a shallow baking dish.

SPECIAL TREATMENT

Special care is frequently needed to revive flowers. Methods depend upon the stem structure.

1. WOODY STEMS: These include lilacs, chrysanthemums, rhododendrons, stock, roses. Scrape roses and stock with a sharp knife from three to five inches, and place in water to within an inch of the flower head. Lilac, chrysanthemum, rhododendron and other very hardy stems must

be partially crushed with a hammer or heavy object. This bruises the cells and exposes them to water. Don't crush to the extent that stems are broken and useless.

2. SUCCULENT STEMS: These include the tulip, iris, most spring bulbs, calla lilies, echevaria, etc. Because of the amount of water in these fleshy stems, evaporation takes place quickly and limpness follows. Wrap tulips and iris in newspaper, taking care that their leaves are straight and that the flowers are not crushed. Cut protruding stems and place in water up to their heads in a dark place. Treat the others the same way without wrapping. An elastic band or some cotton thread wrapped around the base of the calla lily stem will prevent it from splitting and curling.

3. BLEEDING STEMS: These include poinsettias, euphorbia, poppies, dahlias, hollyhock and any stem that exudes a white or sticky substance. Poinsettias, euphorbia and poppies should be seared over a flame for the count of ten, or approximately five seconds. Dahlias, hollyhock, etc., should be dipped into boiling water for the same period.

TREATMENT OF UNUSUAL MATERIAL

When handling fragile flowers that bruise quickly, such as gardenias, camelias, magnolias and frangipanni, use a pad of absorbent cotton to avoid bruising them, as they discolor badly when touched by the hand. Gardenias will last longer if kept away from air and sprayed with water or placed in thin, wet cotton. These flowers absorb very little water through their woody stems after they have been cut.

To keep water lilies and passion fruit flowers open, use luke-warm wax. Drop or paste the wax inside at base of lower petals and wherever else necessary.

Cut caladium leaves will last a week or longer if the undersurface is given a coating of liquid glue or plastic spray to prevent curling and dehydration. The top remains porous. Fruit blossom stems need to have the outer skin torn off for several inches, or treated as a woody stem. This will hasten development at the beginning, and if not disturbed, the flowers will remain fresh and the leaves which later develop will be firm and attractive.

Lily-of-the-valley will last very well in bouquets if you give it a little extra care. Wire it with No. 36 (the finest silver wire, which comes on a spool) in this manner: wrap the wire around the flower stem two or three turns about an inch below the bottom flower pip; then,

holding the stem in your left hand and the wire in your right, wrap flower and wire around each other gently until you reach the top pip; then, make two or three extra circles of the wire just below the flower. The wire need only be tight enough to support the little flower. If it is too tight, it will cut the pip off. You will feel all fingers and thumbs at first, but after a little practice you will be able to wire with surprising speed.

The next step is to soak the flower for two hours in deep water; then hang it upside down in the ice box. The water will fill the flower head while it is hardening in the cold temperature.

INFORMATION OF INTEREST

In using snapdragons, delphiniums, gladioli and other such spikes in arrangements, it is often advisable to pinch or cut off the top buds that are either too heavy, will not open, or are ugly in appearance; the rest of the flower will last longer if this useless part need not be fed.

Avoid laying flowers on top of each other before arranging them. It is better to lay the stems on the table with the heads hanging over the edge. Or you may stand them up in another container. Moist flower petals often stick together and snap off when separated. Older flowers bruise very quickly; although this is not always apparent at the time, it will be on the following day.

Flower foliage decays quickly under water, so it should be removed, usually from one-third of the stem. Some flower foliage decays quicker than others and becomes objectionable. The offending flowers include asters, chrysanthemums, calendulas, stock, mignonette, dahlias, marigolds, and others you will recognize from experience. This decay congregates around the base of the stem and prevents the water from finding free passage to the thirsty flower. This difficulty is increased when greens are stuffed in the container to hold the flowers in position. This tightly wadded foliage keeps the oxygen from the water, too.

It is always advisable to harden flowers in deep water in a cool, dark place before using them. Overnight is the ideal time to do this.

Pollen is usually removed from lilies either in the market or by the florist—but if you buy them in bud or pick them from the garden, remember to do this immediately for pollen stain can be a major problem.

FLOWER HANDLING

FLOWERS FROM A SHOP

Unpack immediately upon arrival.

Re-cut stems diagonally if dry, handle quickly, don't fondle.

Remove any bruised petals and foliage not needed.
Place in deep water for one or two hours if possible.
Remember flowers will not live long in a hot, dry room or near direct heat or drafts.
Remember flowers fade in the sunlight.
Remove wilting flowers and treat as directed.
Remove fading or dead leaves and blossoms.
Fill container with water when necessary.
Do not overcrowd flowers if you want them to last.
Remove pollen from all lilies.
Cut down your bouquet to floating level for the last day or so of its life.

FLOWERS FROM A GARDEN

Pick in the cool of the evening or very early in the morning.
Cut stems as long as possible.
Put immediately into a deep bucket of water.
Harden overnight when convenient.
Cut most flowers in bud.
Treat stems according to texture before arranging.
Remove one-third of the foliage from stems.

CHAPTER 42

Flower Arrangements and Centerpieces

By DOROTHY LINDNER

ARRANGING FLOWERS is completely satisfying because it produces beauty in the home and is a means of artistic expression. Flowers may be put in any room of the house, on coffee tables or desks, on fireplace mantels or dining tables. A single bud is an accent of charm in a vase on your dressing table or on a breakfast tray. The use of leaves only, when no flowers are available, adds interest to room decoration, too.

THE TOOLS

To do a good job, you need proper equipment. Provide yourself with these basic tools:

Sharp flower cutters
Strong pruning sheers
Modeling clay
Spool of heavy green thread

Gloves (for delicate hands)
Needlepoint holders, several, from one-half to six inches in diameter
Small rocks and pebbles to hide holders
Chicken wire, several pieces
Tin cans, several sizes (food cans, thoroughly cleaned)
Various sizes and shapes of vases and bowls
Wood stands or plaques to put under vases and bowls

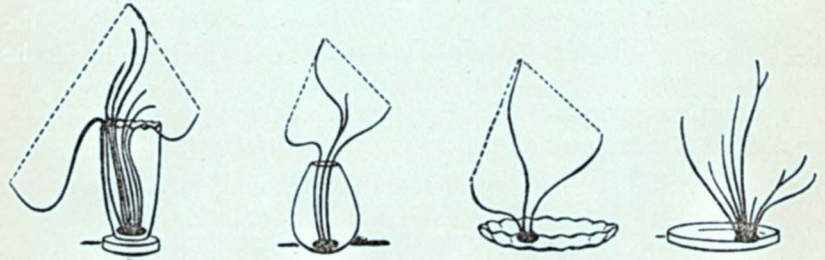
Some of these items you may have at home; others you can buy at your nearest florist or a shop where pottery (especially for flowers) is sold.

Stand the needlepoint holder in the bottom of the vase or bowl; stick the stems on the sharp points of the holder. If the holder doesn't stay in place because of the weight of the stems, use a little modeling clay to anchor it. In a shallow bowl, if the holder is exposed (it should never be seen!), cover it with pebbles.

Chicken wire, crumpled, is often used in the bottom of the container to hold a mass grouping. The green thread is a means of tying together, inconspicuously, stems and bunches of leaves to make them more firm. Tin cans assist in building up heights in an arrangement in a shallow bowl or flat dish (camouflage the cans with pebbles or leaves).

Sno-pak, which holds water even without a container, and Floral Foam, which can be cut into shapes and is especially good for dried material, are two new plastic materials which can be used as a base for flower arrangements instead of holders. The directions come with it. All good florists carry it.

THE BASIC PRINCIPLES



You can arrange flowers in as many different ways as you build or furnish a home. The simplest method, however, is the one which is based on the centuries-old oriental technique of using three structural branches or stems (high, medium and low) on a needlepoint holder, so that imaginary lines can be drawn from the tip ends of the tree to form a triangle. (See illustrations.)

The main or center line of the triangle is toward the back center of the holder. Though this center branch may be curved, its tip is always bent to lean back over the middle of the needlepoint holder for good balance.

The branches or stems that form the right and left sides of the triangle should be on the holder at a spreading slant to bring them slightly forward toward the arranger. One of these branches should stand higher than the other.

These three basic branches form a pocket or niche in which the other flowers or branches are placed, so they stand at different levels. You may devise your own variations of this simple technique, to suit the flowers and the container being used.

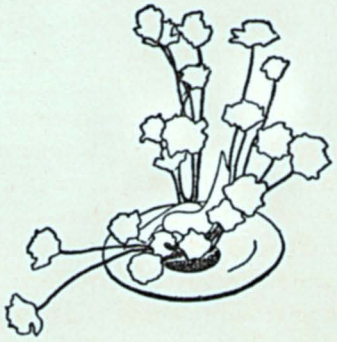
CREATING ARRANGEMENTS

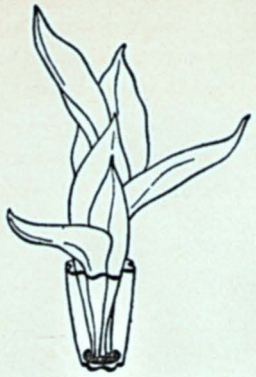
Use containers which harmonize with the color and size of the flowers, to form an integral part of the arrangement. Don't use top-heavy flowers in a tiny vase or bowl, or small flowers in a large container.

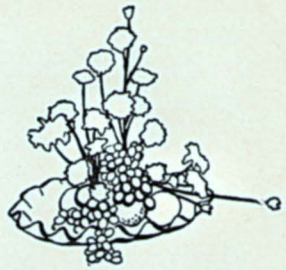
The illustrations show how fine results are obtained with few flowers in simple arrangements.

PUSSY WILLOWS: The cornucopia vase takes little space (for a desk or coffee table) but is tall enough to be effective. Pussy willow stems are pliable and easily bent in the curves desired if you twist the stem gently as you bend it. Jonquils or other spring flowers may be combined with the pussy willows.

ROSES: Instead of the usual upright arrangement of roses in a vase, the illustration shows that a shallow container (with a bird figure in the center as part of the bowl) was used.







The leaves are left on the stems, except where they are too thick, in order to provide a green background for the roses. Cut the stems so that they stand at different heights on the needlepoint holder.

CANNA LEAVES: The strong architectural lines of canna leaves make a striking effect. They look well on a grand piano, the hall console, or silhouetted against a plain wall. Cut the tallest leaf three times the height of the vase, the right leaf two-thirds as high, the low leaf one-third. Face all the leaves upward.

HARVEST SEASON: In the fall combine seasonal flowers and fruits. To keep the fruit out of the water, put water in a tin can in which you've stood the needlepoint holder, then cut the stems various heights and arrange the flowers. Around the can put the fruit (apples, pears, white and red grapes.)

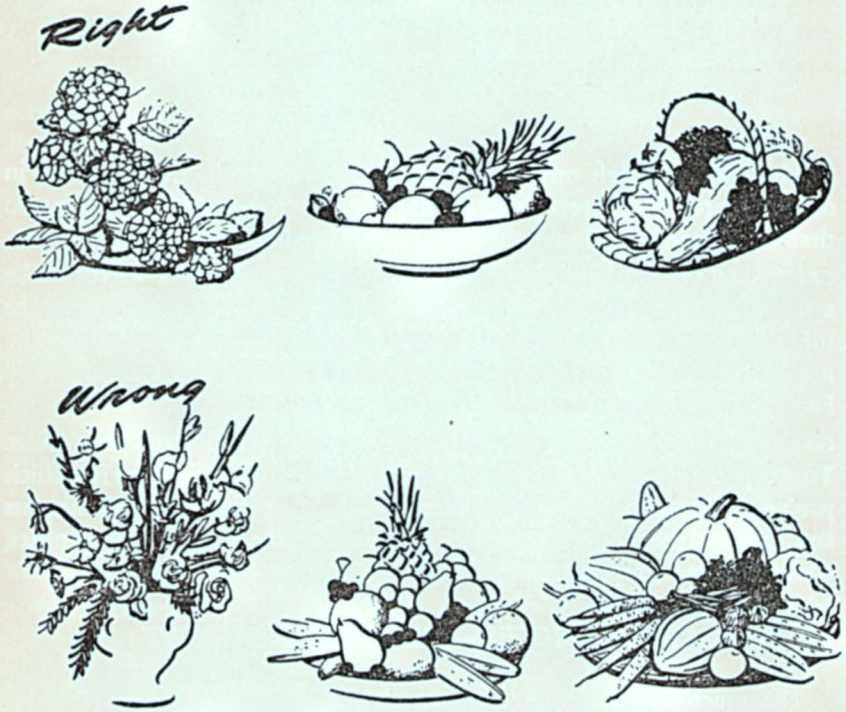
CENTERPIECES — FLORAL AND FRUIT

The touch of perfection is achieved by the centerpiece if the color harmony and the table appointments, the silver, china, crystal and linens complement one another. It may be a floral or fruit arrangement, a vegetable grouping, candles, figurines or a combination of these. But it is of greatest importance to remember that it should suit the theme of the party and at the same time express your taste and imagination. It should in addition be a decoration of small and simple lines, which is more effective than one which crowds the center space.

The shape and placement of centerpieces may vary. Experiment and add new interest to your table with unique combinations. Changing the seating arrangement provides opportunity to get new effects. Diagonal

corner arrangements, semi-circular or end combinations extending down the length of the table are striking. A center ornament spreading to each end of the table or a side grouping may be used.

Consideration should also be given to the height of the decoration For a dinner table it should be low, so guests can see across the table. On the other hand, the centerpiece for a buffet or tea table may have height since it is not an obstruction.



When using candles be sure they are high so the light is out of the eyes of the guests. Four candles in a balanced arrangement on either side of the centerpiece, at each end or grouped together, are most effective. Remember, candles are always lighted.

In spring, summer and early fall, flowers from the garden or your window box can be the basis of an attractive table decoration. A few flowers may be arranged more artistically than too many. Combine them with china or glass birds, figurines, seashells or other ornaments to achieve a desired effect.

Fruits, available the year around, make colorful and attractive table

decorations when skillfully arranged in a bowl on a plateau or on the table itself. Again, as with flowers, a few are better than too many.

Even vegetables have gained popularity for informal centerpieces in a gaily painted toy cart, a small low basket, a wooden tray or directly on the table. Almost any vegetable can be used. A grouping of turnips, red peppers, corn, yellow or green beans and carrots can be of interest. Eggplant and squash are also used.

Fall brings a brilliant array of autumn leaves, frost-bitten foliage, seed pods, nuts and bittersweet to grace your table. Dried weeds of unusual form and line, dipped in paint, are a colorful centerpiece.

During the snowy winter season, novelty arrangements come into their own. Most popular among these are colorful figurines, crystal balls grouped in a low bowl and unusual glassware pieces filled with ivy or sweet potato vines. Such centerpieces can be used to advantage over and over again without losing decorative value.

Whatever you choose, arrange it simply.

CHAPTER 43

Plants in the House

By DOROTHY LINDNER

INDOOR GARDENING CAN BE a fascinating as well as a rewarding hobby. It provides beauty and decoration for the home and a sense of fulfillment when the living plant grows and flourishes.

Plant growing in the house may be done in individual flower pots or window boxes.

WHAT TO GROW

The plants you select and the method of growing them, will depend to a great extent on the conditions within your home: Have you good sunlight; what direction do your windows face; is the ventilation good; what is the general climate; do you want seasonal or annual plants; how much room can you spare for the plants? Dependent on all these factors, your nearest nurseryman or florist can tell you which plants are best for your home, or you may get the necessary information from the many fine seed catalogues and other literature on the subject.

Some very satisfactory plants, as far as performance in indoor gardening is concerned, are: African violets, begonias, geraniums, trailing leaves

of English ivy and philodendron. The list of house plants (flowering or just foliage) is a long one; these are the most popular and can be a guide in your own selection:

FLOWERING PLANTS

African violet
Amaryllis
Azalea
Begonias
Christmas pepper
Chrysanthemum
Coleus
Cyclamen
Easter lily
Fuchsia
Gardenias
Geraniums
Hyacinths
Hydrangea
Jerusalem cherry
Lily of the valley
Narcissus
Poinsettia
Roses
Shrimp plant
Tulips
Yellow daisy

FOLIAGE PLANTS

Aloe
Asparagus
Boston fern
Cactus
Century plant
English ivy
Philodendron
Rubber plant
Sansevieria
Velvet plant
Wandering Jew (Zebrina)
Wax plant

CARE OF PLANTS

Rigid rules cannot be laid down for the care of every variety of plant. It is necessary to get specific directions for each kind of plant. However, these are the general rules to observe:

Sunlight: Flowering plants need sunlight; they are best set in pots or window boxes which face the south, southwest, southeast or west. Foliage plants, however, are not necessarily such sun-worshippers; often they flourish in northern exposures and in some cases they grow well in the shade. It is best to turn the plants around occasionally, so that all sides of the plant get the benefit of the sun.

Temperature: Plants flourish best in a room where the daytime average is between 60 and 70 degrees and the night temperature does not fall below 40. (Rooms do get colder at night.) Plants should not be subjected to sudden moving from a hot to a cold room, or vice versa. Keep them away from hot pipes or any part of the house where they might freeze. Plants need an even temperature and sudden changes should be avoided.

Preparing the pots: Do not use flower pots that are too small. If your plant threatens to outgrow its original container, transfer it to a larger

one. Before putting the soil into the pot, put some pieces of broken flower pot (save old pots, or it will even pay you to break up a small one purposely) in the bottom of the pot. This gives drainage for water, and keeps the hole in the bottom of the pot from becoming clogged with wet soil. If you plant in a pot without this drainage hole, put a half inch layer of gravel or charcoal in the bottom of the pot. Now add the soil and whatever fertilizer is recommended for that particular plant. In rooms where the atmosphere is very dry, put some moss on the surface of the soil to retain the moisture needed by the plant. Do not bring soil to very top of flower pot; leave from half to one inch to allow for watering.

Keeping plants clean: House dust settles on plants, especially large leaves. Wipe them carefully with a damp cloth. The sansevieria or other large leaves may even be cleaned with a soapy damp cloth. Occasionally spray plants with water to wash off dust, but be careful if the flowers are of the delicate variety.

Watering plants: Here, too, one cannot lay down a law about how to water a house plant. Some plants require lots of water and some thrive on very little. Generally speaking, it is much better to water a plant well once or twice a week than to give it a tiny sprinkling daily.

Some potted plants are best watered by immersion into a larger container, such as a pail, which is filled with water that comes above the surface of the flower pot. Keep the pot immersed until the air bubbles rise to the surface of the water.

WATER THROUGH IMMERSION

WATER THROUGH WICK

Another way to water, which is recommended especially when you are to be away from home and want to be sure your plants are getting their proper water, is through a wick. Put a container of water near

the flower pot (but on a surface higher than the pot), and stretch a wick from the water container to the soil in the pot. The wick may be made of coarse material like burlap, and the end which is buried in the soil should first be unraveled or fringed for about an inch.

WINDOW BOXES

The care of the plants is the same whether in window boxes or in individual flower pots. The window sill gardener either fills the entire box with soil and plants directly into it, or individual flower pots are set in the window box. In the latter case, seasonal plants may be put in and removed, watering and care will be found easier, and individual flower pots may be turned around to get the sunlight on all sides of the plant.

When planting directly in the window box, get the right sort of box. It must not be too shallow or narrow. Metal window boxes, which are usually bought ready made and inexpensively, are not preferable in a hot, sunny climate, because the metal heats up and is likely to dry out the soil and hurt the plants.

A wooden window box is simple to make; use wood that has been well seasoned to prevent warping and leakage. Holes for drainage should be drilled in the bottom, several inches apart and, as in the case of the flower pot, a layer of broken flower pot or other drainage material should be used. Over it put moss or other coarse material, then the planting soil.

If the window box is attached to the outside of the window, rather than inside the window sill, a sturdier and more permanent material may be desired, such as a box made of cement, tile, terra cotta or a material to suit the style of the building.

CHAPTER 44

A Garden in a Glass

By DOROTHY LINDNER

A TERRARIUM IS A MINIATUTE WOODLAND in a glass. It can be created in a round fish bowl, a square aquarium, a wide pitcher or, very attractively, in a large brandy snifter.

This is satisfying all the year round: it is not affected by the usual

dryness of winter steam heat, nor does it need sunlight. From a decorating point of view, a terrarium can fit into any room and add beauty to it.

PLANTS TO USE

If you live near, or are vacationing in the vicinity of the woods, collect moss and ferns and evergreens to start your glass garden. But if you are in the city, your florist will be glad to suggest what your terrarium should contain. Much depends on your own tastes. Some people include miniature cacti, English ivy, and such house plants as African violet, baby tear, philodendron, dogtooth violet, hepatica—just about anything the individual taste dictates provided it is small enough and can survive in the terrarium.

BUILDING THE GARDEN

1. Wash and polish the glass container.
2. Put a thin layer of moss on the bottom, green side toward the glass and two or three inches deep to make an attractive lining when seen from the outside.
3. Put an inch layer of charcoal over the moss.
4. Put an inch of gravel over that.
5. Now put in the soil. A recommended mixture is two parts each of coarse sand and loam, and one part leaf mold. (Caution: Do not have soil too rich.)
6. Build the soil up into a hill on one side, or have a valley in the center and hills all around. (This is for eye-appeal.)
7. Make dents in soil, set roots of plants into these holes and pack firmly with soil. Moisten where roots set in. Keep the planting sparse to give room for growth.
8. If you want a more decorative effect, have a little "stream" running through the woodland by laying tiny white pebbles or crushed white sand on the surface of the soil.
9. Cut a glass cover, to extend at least an inch beyond the mouth of the container. Put it on top of garden, but leave it partially open for ventilation.

THE GARDENER'S CHORES

Little moisture evaporates, because there are no drain holes in a terrarium and the glass top is open only a fraction for ventilation. Thus watering must be kept to a minimum. If soil feels dry to your touch, sprinkle it to moisten the soil—but no more than that.

If moisture condenses (on the inside walls of the glass and under the top cover), remove the cover entirely until it has evaporated.

Keep garden in the light, but out of the direct sunlight. If it should start to wilt because of sunlight or for any other reason, put the terrarium into the refrigerator for several hours to bring back its freshness.

CHAPTER 45

Your Herb Garden

By DOROTHY LINDNER

WITH THE RENEWED INTEREST in herbs and their importance in good cooking, one recalls that our grandmothers used to grow herbs in their gardens or on their window sills. They were not able to buy them, so they grew them! Very fine qualities of herbs are now available commercially, and it would be impossible to grow as many varieties at home as you can buy. However, you might want to grow your own herbs. Pots of parsley, chives, thyme or any others are a gay kitchen garden.

GROWING THE HERBS

In seed catalogues you will find listed those herbs which grow seasonally and annually, and you can choose those herbs which you prefer for cooking. About the easiest to grow at home, and the most popular, are: mint, chives, parsley, cress, rosemary, savoy, thyme, tarragon and basil. Of course there are others which you may prefer.

You can grow each variety of herb in its own pot, or plant them in a window box. Colorful pots and a painted window box make a kitchen more cheerful, and it's fun to nip off a leaf or two to put in the stew.

The soil for growing herbs must not be too rich. It is better to use sandy, drained garden loam rather than rich plant food.

Sun is needed abundantly for herbs. About the only herb which can flourish without much sun is mint. This herb has a tendency to spread, so watch out when it's planted in the same window box with other herbs. It is likely to choke them out. It might be best to plant the mint in separate large flower pots, and keep it watered well.

SPRAYING AND WASHING

Bearing in mind that herbs are edible, the two things to guard against are insects and dust.

If insects appear, use a non-poisonous spray. (Your seed dealer will recommend a harmless preparation.) Even though the spray is non-poisonous, before the herbs are used for cooking wash the leaves thoroughly to eliminate any spray which may remain.

Dust is bound to settle on the leaves especially if the herbs are planted in a window box where soot comes through open windows. As with all vegetables or fruit wash before cooking.

SECTION 10

Sewing for Your House and Wardrobe

By DRUCELLA LOWRIE

CHAPTER 46

Invitation to Sewing

THE YOUNG HOMEMAKER will find that sewing can play many satisfying roles in her life. Besides being a money-saver, it is a way to add individual decorating touches to the home. Her wardrobe may be made more extensive; accessories, originally designed, add distinction to any costume. The problem of gifts will be eased because so many lovely gifts can be sewn. For a relaxing hobby, there are few to compete with sewing. If you are alone, you will find it a pleasant activity while listening to your favorite radio program. When you want to spend a quiet, but fruitful afternoon or evening with friends, make it a "sewing bee" to which each one brings along her handwork to do.

ANYONE CAN SEW

Of course you may be an experienced sewer. Now is the time to supplement your knowledge about fashion with additional sewing for your house, perfecting yourself in make-overs of household linens and other items, as well as devising clever wardrobe-stretchers and gifts.

If you are a beginner, have no qualms about learning to sew. Excellent patterns are available not only for clothes but for household articles of decoration and utility. The firms who make paper patterns are doing a fine service with their explicit instructions.

Sewing is no mystery: a little time, a little patience, and your house and wardrobe and budget will all benefit.

A PLACE TO SEW

The amount of space you allot to sewing depends on how much room your house can spare. If you have a guest room or a finished attic, that might be the spot for it. Perhaps a corner in your bedroom, or at the "dead end" of a hall. Some women are able to find a good place for sewing in a kitchen or laundry.

If you have a drop-head machine, sew a cover for it—a tailored one if it's in the hall or some other room where it should be inconspicuous, or a "skirt" to resemble a dressing table if the machine is in the bedroom.

You may have a portable machine which is kept in the closet when not in use. It may be put on the kitchen table if you sew while dinner is cooking, or on a card table in the living room.

These are suggestions to indicate that you can sew where it is most convenient for you. However, as in doing any kind of work or hobby, the more suitable space you can give to it, the more comfortable will be the pursuit.

Proper lighting is essential for good sewing, whether done by hand or machine. If daylight is not available, provide the best lamp. A low floor lamp, which can be plugged into the outlet nearest the machine or nearest the armchair where you sit while stitching by hand, is very good.

A spare closet is a great help. Hang a full length mirror on the outside or the inside of the closet door, so you get a full view in process of fitting. Provide shelves or drawers to hold the sewing paraphernalia, hooks for yardstick and tape measure and scissors, container for paper patterns. For the latter, a compartment shoe bag may be used as a file. Have a rod on which to hang the clothes during the sewing process.

Provide a comfortable chair for sitting at the machine and a footstool when sewing by hand. This stool will also serve to stand on when a hem is being pinned up.

BASIC SEWING EQUIPMENT

Every hobby or trade needs its good tools. So does sewing. You may love gadgets and want to get dozens of sewing aids; as a starter, the following are suggested. Those marked with an asterisk are desirable, but not absolutely necessary.

FOR CUTTING

Shears with 8 inch blades for cutting fabric
Scissors with 4 inch blades for clipping threads, etc.
*Pinking shears to prevent raveling of seams or other edges

FOR MEASURING

Tape measure 60 inches long, made of oilcloth with metal tips
Yardstick of smooth wood with clear markings
Ruler 6 inches long (preferably transparent) to mark hems, tucks, seams, buttonholes
*Automatic hem marker

FOR MARKING

Tailor's chalk in two colors (one white, one dark) to mark dark and light fabric.

*Tracing wheel to mark through several layers of fabric

FOR SEWING

Needles, assorted sizes (see guide later in this chapter)

Thread, assorted colors and weights (see guide)

Thimble, good quality metal or plastic to fit well on middle finger

Pins, fine quality, size 5 or 6, with sharp points

Pin cushion to keep pins within easy reach

Needle book of wool flannel in which to keep needles, to prevent rusting

Emery bag to run needles through when necessary, to prevent rust; don't keep needles in it

Machine—an electric one is most convenient, but whatever you have, keep it clean and in best working condition

*Dress form bought ready made, or one made to order of a thermoplastic material which is molded to your body and produces an exact duplicate of your figure

FOR PRESSING

Ironing board, well padded, sturdy, clean cover

Sleeve board, fine for pressing sleeve seams and other small seams

Iron, with a temperature control for various fabrics, if possible

*Steam iron, eliminates need for a press cloth on many fabrics

Press cloth, three are required: 15 by 30 inch heavy muslin or drill cloth, same size lightweight unbleached muslin, and 30 inch square cheesecloth. Before using cloths, rinse well in clear water to remove any sizing

Sponge to dampen cottons directly and to dampen the heavy muslin press cloth

*Tailor's cushion or "ham" for pressing tailored woolens where curving is needed

*Velvet or "needle" board to retain nap in velvet during pressing

GUIDE TO THREAD AND NEEDLE SIZES

Your sewing will be easier and the results more satisfactory when you use threads and needles that are right in size both for the purpose and for the fabric.

Black & White Thread Sizes	*Hand Needle Sizes*	*Fabrics*	*Machine Needles*	*Machine Stitches per inch*
8, 10, 12	3, 4	Heavy weaves of coating, suiting ticking, sacking, tarpaulin, drilling, canvas.	coarsest	8
16, 20, 24	4, 5	Bed ticking, denim, awning materials, duck. Sewing on buttons and buttonholes on children's underclothing and men's wash clothing.	coarse	10, 12
30, 36, 40	5, 6	Slip cover and drapery fabrics, khaki, madras, muslin. Sewing on buttons and making buttonholes on medium weight fabrics. (For colored fabrics use heavy duty mercerized thread.)	medium coarse	12
50, 60, 70	6, 7	Percale, gingham, cotton prints, linen and all general household use. (For colored fabrics, light weight woolens and silks use mercerized sewing thread which is boil-fast.)	medium	14
80, 90	8, 9	Voiles, lawns, dimities and all light weight cotton fabrics. (For colored fabrics use mercerized sewing thread which is boil-fast.)	medium fine	16, 18
100	10	Organdy, batiste, chiffon, georgette, sheet cotton and silk fabrics. Suitable for lingerie and infants' clothes. (For colored fabrics use mercerized sewing thread which is boil-fast.)	fine	20

For embroidering and other decorative sewing, it is best to get specific information from the shop where you buy your materials; they will recommend the needle and thread needed. Buttonhole twist is often used for making buttonholes on heavier fabrics.

CHAPTER 47

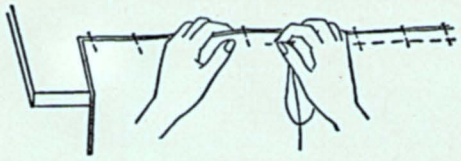
The Basic Stitches

THERE IS A DRESSMAKER'S vocabulary which all sewers understand and all pattern companies use when giving instructions for the homesewer to follow. It is easy to familiarize yourself with their meanings and with the procedures which they designate. These simple, basic stitches do not vary: they are the foundation of good sewing.

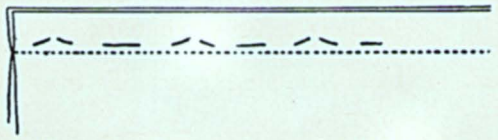
HAND SEWING STITCHES

The instructions given here are based on sewing with the right hand. However, if you are a left-handed sewer you might find it more convenient to reverse the direction of the stitches.

BASTING: Holds edges together for stitching or pressing. Pin all seams before basting with pins at right angles to edge, about 2 inches apart. Baste material on a table or other flat surface. Make basting (when

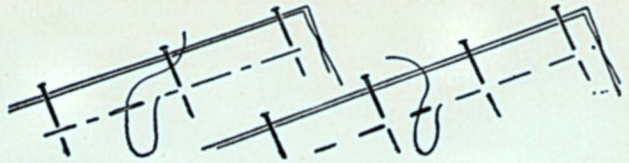


seam is to be machine-stitched) 1/16 inch nearer the edge of the fabric than the finished seam, so that the basting can be used as a guide without stitching right over it. To remove basting, clip thread at intervals



and remove each short length so as not to pull fabric.

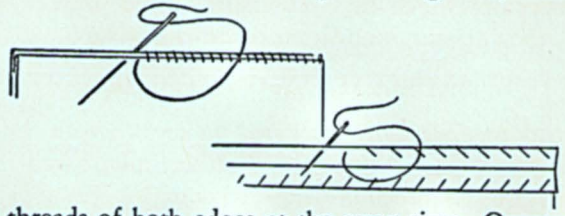
UNEVEN BASTING: On long, straight seams, use a combination of long (¾ inch) and short (¼ inch) stitches.



EVEN BASTING: Where edges must be held more securely, use short (¼ inch) close-together stitches.

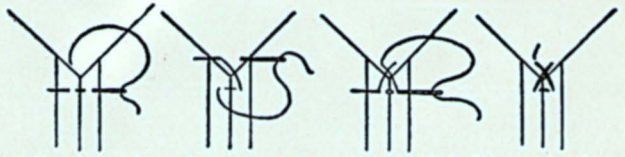
RUNNING STITCH: This is a version of basting. The stitches are even, usually 1/16 inch apart, sometimes smaller if used for fine handwork which is not to be stitched over by machine.

WHIP STITCH—OVERCASTING: These are both done with small, slanting stitches taken from right to left. Whip stitch is used to join two edges together. Take small stitches very close together, catching through



only a few threads of both edges at the same time. Overcasting is used to finish a raw edge to prevent it from raveling. Make stitches short, firm and about ¼ inch apart.

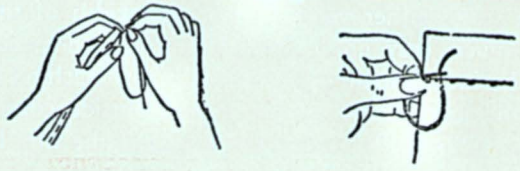
TACKING: This is used for fastening shoulder pads in place at shoulder seam, or for fastening facings to seams. Clip tack to remove pads for



laundering, leaving threads to mark position. Make three or four cross stitches through both edges.

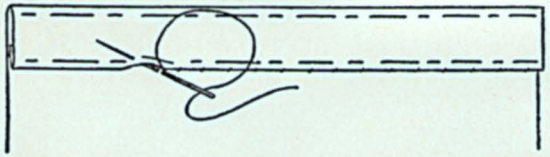
HEMMING STITCHES

To hold work for hand hemming, put fabric over forefinger of left



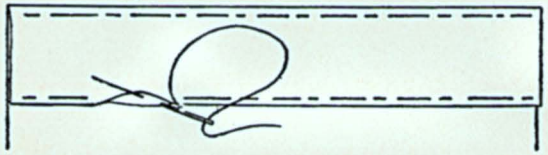
hand and hold it firmly with middle finger. Hem edge should be toward you. Begin with small knot concealed under hem edge. Finish off by taking two or three stitches over last stitch. Bring needle out, hold thread down close to fabric with left thumb, pass needle under thread, draw up tight to make knot. Conceal thread end in hem.

BLIND HEMMING: A quick stitch, invisible from right side of fabric. Take a tiny stitch, catching a thread or two of fabric. Then bring needle



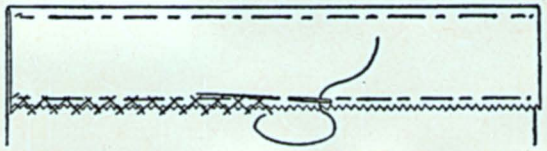
through edge of fold. Repeat. Stitches should be small, even and slightly slanted.

SLIP STITCHING: Very fine stitch, invisible from both sides. Take a



tiny stitch, catching thread or two of fabric. Then slip needle along through fold of hem for about ¼ inch. Repeat.

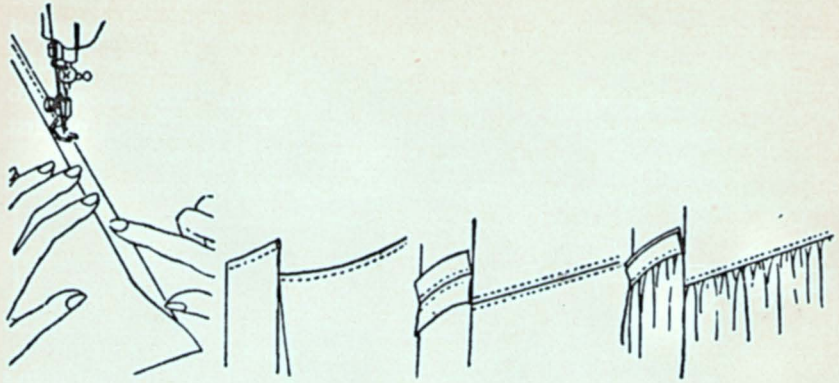
CATCH STITCH: This is invisible from right side and is used for fastening down an unfinished edge on fabric which doesn't ravel. Work from



left to right. Take up a thread or two of fabric, then take a similar stitch in hem about ½ inch to right. Continue zigzag stitch.

MACHINE STITCHING

EDGE- OR TOP-STITCH: This is any machine stitching that is done along an edge or a seam, either very close or the width of the presser foot away. For a quick, easy finish for a facing or a hem edge, turn back fabric ¼ to ½ inch, stitching close to edge by machine on wrong side as you turn the material. Turn and crease outside corners before you come to them. Clip inside corners the width of the turn-back.



To edge-stitch around a finished edge, press it well, then stitch on right side the desired width from edge.

To top-stitch a seam, first press it the desired way. Flat seams are usually pressed open and stitched on either side the width of the presser foot from seam.

A waistline seam is pressed up and stitched close to seam through all thicknesses.

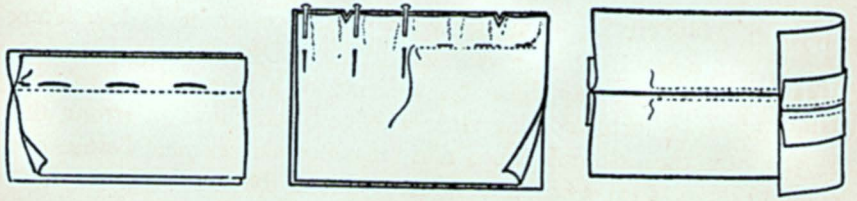
To end off top-stitching, leave long thread ends (needle and bobbin). Pull thread through to wrong side and knot both ends together.

SEAMS

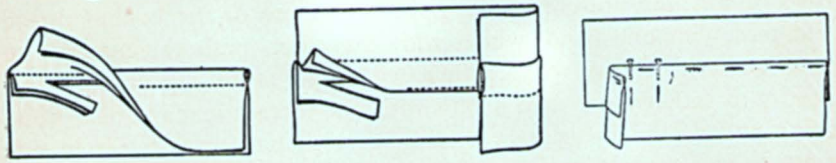
PLAIN SEAM: For fabrics which do not ravel, also in lined jackets or coats where seams do not show. Remove basting after machine stitching.

EASING IN FULLNESS: If one edge is bias and the other straight, or if one edge is slightly longer than the other (as at the top of a sleeve), the bias or longer edge is eased in to fit the shorter side. Hold side to be eased toward you. Pin together, then baste and stitch.

DOUBLE TOP-STITCHED SEAM: Stitch seam, press open. Finish on right side by stitching both sides close to seam line.



FRENCH SEAM: For daintier sewing. Make plain seam on right side of material (putting both left sides together) only half the depth of seam allowance. Trim fabric close to stitching (but not close enough to ravel). Turn and stitch second seam on left side, deep enough to take up remainder of seam allowance and to cover raw edges of first stitching. (Baste first if it will make sewing easier.)

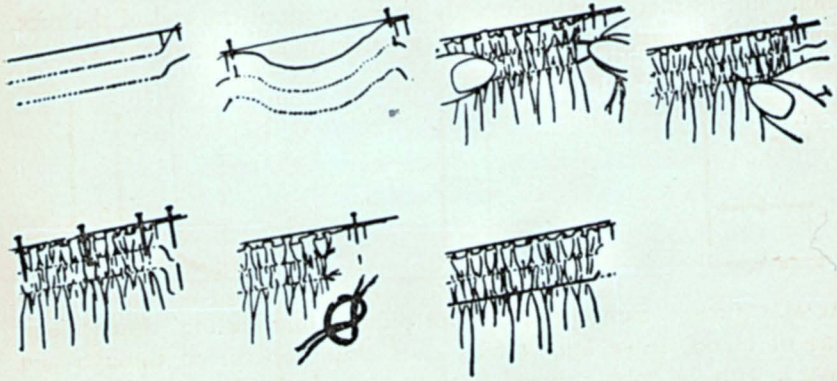


FLAT FELLED SEAM: For tailored garments, aprons, pajamas, men's shirts. Stitch plain seam on right side of garment. Turn back the two edges. Trim the under side of seam. Turn the raw edge of the top side of seam under. Lap it over the trimmed side. Top-stitch close to the turned edge. (Baste first if you find it easier.)

LAPPED SEAM: For yokes or seams where stitching is to be a decorative finish. Turn the seam allowance only on the top piece. Baste close to folded edge. Pin basted edge over the bottom piece, matching the seam edges. Baste, then top-stitch close to the folded edge.

GATHERING

BY HAND: Use fine needle with a coarse thread. Knot thread. Make running stitch through material, keeping even distance from edge. As the rows of stitches are finished, stick a pin at the end of the row and wind the thread around it temporarily. If several rows of gathers are



desired, start each row with a knotted thread, at end of each row finish with thread wound around a pin. Space rows evenly apart. When all rows are finished, adjust gathers, remove pins and tack threads at end.

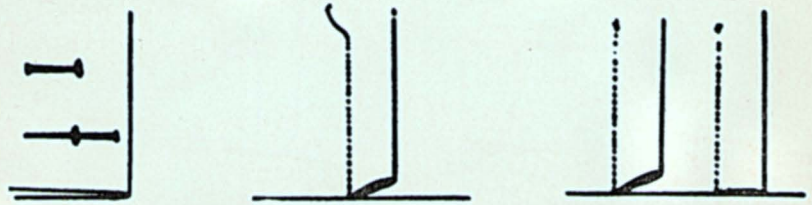
BY MACHINE: Minimum two rows of stitching are used, one on the seam line, the other ¼ inch nearer the fabric edge. Adjust machine so that stitches pull easily (about 6 or 8 machine stitches per inch). When rows of stitching are done, take hold of the end of the bobbin thread and pull with one hand, while, with the other, push the material to form gathers. If edge to be gathered is long (as for top of skirt), do not try to gather more than a yard with one thread; it may break while being pulled. Put in separate threads for each half of skirt (from side seam to side seam), or for each quarter (from side seam to center). Leave thread ends several inches long.

SHIRRING: Made the same way as gathers, but usually in many more rows, spaced close together, used for purposes of trimming. Use fine needle and fine thread, if done by hand.

STITCHING GATHERED EDGE: To apply gathered edge to a straight edge, pin edges together, matching notches or markings. Pull the bobbin thread (or the hand sewn thread) and distribute gathers evenly between the pins. Baste and stitch along line of gathers on seam line. Do not remove gathering threads.

TUCKS

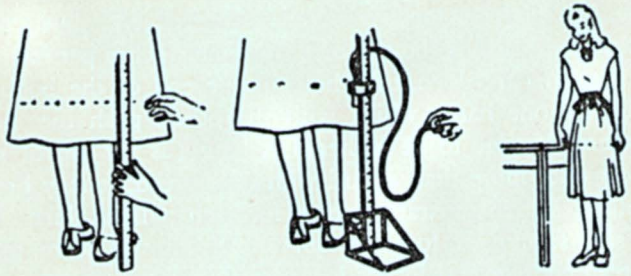
BY HAND: Pin the marks for tucks together by putting a pin through both marks. Baste nearer (about 1/16 inch) to the fold edge than to the marks. With fine needle and fine thread, sew tiny running stitches along line of marks, ending exactly on the mark at the end of the tuck. Instead of knotting the thread, tack it carefully at both ends of tuck.



BY MACHINE: Same procedure for pinning and basting. Stitch along line of marks, leave long thread ends. Pull top thread through and knot it with the bobbin thread close to edge of stitching.

TURNING UP A HEM

MEASURING: Wear shoes with heels the height you intend to wear with your garment. The three ways to measure a hem are:

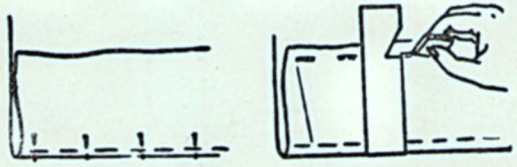


1. *With a yardstick.* Have someone mark desired distance from floor, at short intervals around bottom of skirt, inserting pins. Do not turn around, but have the person pinning the hem move. To make it easier and eliminate too much bending for the one who is helping you, you might stand on a footstool.

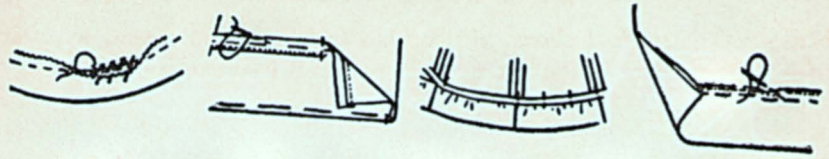
2. *With a commercial marker.* Set marker at desired distance from floor, and have someone mark around skirt.

3. *By yourself.* Stand close to a table and mark a line (with chalk or pins) around skirt where it touches the table. This must come below the fullest part of your hips. Measure the height of table, subtract from this the distance from the floor at which you wear your skirt. Measure the difference down from the marked line (the table line) and mark with chalk around the hem of the skirt.

PREPARING: Baste around marked line. With garment wrong side out, turn hem up along basting. Put in pins at right angles to fold. Baste



close to fold. Press on wrong side. Mark desired width (2½ inches is good) using a hem gauge. Make this gauge from heavy cardboard 1½ by 4 inches. On the 4 inch edge, measure desired width of hem and cut in ½ inch. Cut in from above to make notch.



FINISHING: Depends on weight of fabric. Three ways are given:

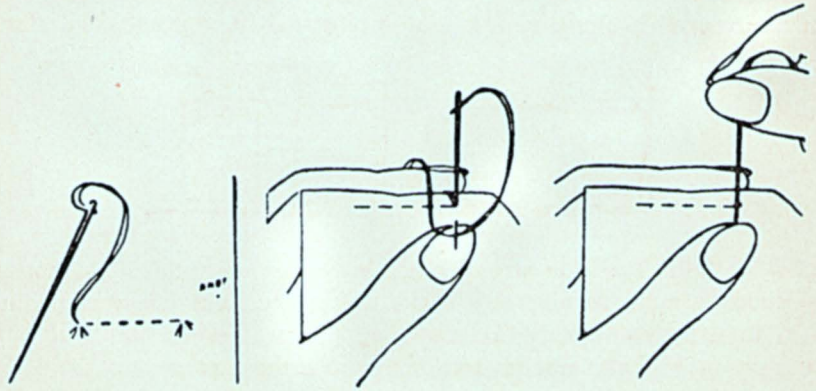
1. *Cotton or washable rayon.* Turn in top of hem ½ inch and edge-stitch. Pin and baste edge of hem to skirt, easing in fullness. Blind-hem to skirt.

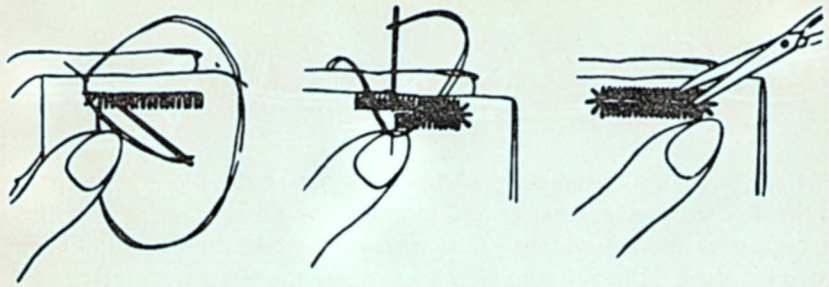
2. *Rayon or light weight wool.* Use seam binding. (On heavy wools, bias binding may be used.) Pin to edge, fitting binding to garment between seams and easing top of hem to binding. Baste and stitch by machine. Pin, baste and blind-hem to skirt.

3. *Firm, heavy wool.* If it will not ravel, overcast the edge or cut it with pinking shears. Baste to skirt ½ inch below this edge. Use catch stitch, first through the fold edge, then through skirt, catching only one or two threads of fabric. Stitches should be loose to prevent drawing the top of the hem. If it will ravel, bind with bias binding.

BUTTONHOLES

Buttonholes for finely tailored garments are often bound with self fabric or contrasting binding. On inexpensive clothes, buttonholes are often machine made. However, for the one who prefers to do stitching of the buttonholes (or eyelets if your costume calls for them), the following is the method.





WORKED BUTTONHOLE: Thread a needle with matching mercerized sewing thread, double. Make a knot. Insert needle about ½ inch to right of the buttonhole marking which is nearest to the edge. Bring needle up at first marking. Make small running stitches between markings, to mark the length of buttonhole. (The allowance for a buttonhole is ⅛ inch longer than the diameter of the button.) Unless the garment is cut on the bias, be sure your stitches follow the straight thread of the fabric. Bring needle to the right side at the end of marking. Turn work to start the buttonhole stitches from right to left at this point.

Hold work over left forefinger with thumb and middle finger, holding thread back with middle finger. Insert needle just to right of thread and bring it out about ⅛ inch below. (Needle should follow straight thread of fabric.) Draw thread near needle to the right and then to the left under the needle. Pull needle through and draw up loop thus made.

Continue working in this way, close to the running stitches. Make stitches very close together and same size. When you get to the end of the marking line, make three stitches to turn corner. Turn the work and continue around to the beginning, making these stitches as close as possible to the previous ones.

To complete, put thread through to wrong side and secure with several over-and-over stitches. Run thread through back of buttonhole stitch and clip. Clip the knot. Spread the buttonhole (right side) over your finger, holding tightly with thumb and middle finger, and clip the fabric between the two rows of stitches with very sharp scissors. Be extremely careful not to cut stitches.

CHAPTER 48

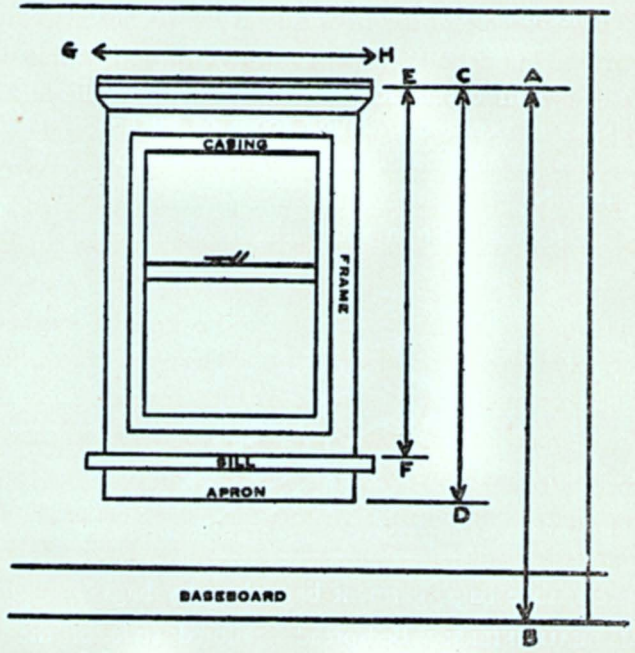
Household Sewing and Mending

YOU CAN GIVE YOUR house a truly personal touch by sewing many of the decorative accessories as well as linens and other household articles. If you are adept at designing your own accessories, this is your chance to create them. But if you prefer to rely on the designs prepared and tested by others, there is a wealth of paper patterns and instructions you can buy.

TO SEW AT HOME

It is difficult to say specifically what you should make for your home. That depends on your decorating theme and the time you can devote to sewing. Generally speaking, the following may be made at home:

CURTAINS AND DRAPERIES: A pattern is hardly needed; they are



usually cut straight. However, a diagram is given to illustrate the best way to measure, so you may estimate the yardage required.

A to B—Measure for finished length of long curtains or draperies.

C to D—For apron-length curtains or draperies.

E to F—For sill-length curtains or draperies.

G to H—Width of window, to outer edges of frames.

A pair of glass curtains looks best if it measures one and a half to two times the width of the window.

For draperies, use a full width of 36 to 39 inch material for each side of the average window. Use 50 inch material on each side of a very large window.

Allow sufficient material for hems and headings when measuring the length of curtains and draperies.

If using material with a design you may have to buy extra yardage in order to space the pattern so that it falls in an identical position on each curtain or drapery.

VALANCES, CORNICES, SWAGS: You may use same or contrasting drapery material to cover a ready-built cornice of wood or composition, or sew a valance using buckram lining for stiffening, or make a draped swag.

SLIP COVERS: Full covers for couches and arm chairs. Covers for seats and backs of occasional, dining room or kitchenette chairs. Slip covers on tables, sewing machine, folding bed, studio couch, bird cage, separate cushions.

CLOSET ACCESSORIES: From short lengths of material make clothes

hanger covers, shoe bags, garment bags, laundry bags.

BEDROOM BEAUTIFIERS: Bedspread (tailored style or the feminine be-ribboned and ruffled), skirt for dressing table, slip cover for boudoir chair or stool, new cover for a lampshade, floral-patterned slip cover

for blankets and comforter. Slip cover (of material to match bedspread, or quilted chintz) on head board and foot board of bed.

LINENS AND SCARVES: Luncheon and bridge cloths and doily sets. Colorful napkins to go with place mats. Cocktail napkins. Scarves for dressers, vanity or table.

KITCHEN AIDS: Pot holders, dish towels, gay cottage or sash curtains, table cover to harmonize with towels and curtains.

PLASTIC MATERIALS: May be bought by the yard and used for sewing shower and window curtains for bathroom, protective table cloths, covers for appliances such as toaster and mixer, covers for storing articles in linen closet, garment bags, aprons, slip covers on lampshades and even on chairs.

HOUSEHOLD MAKE-OVERS

Some articles of decoration or utility may wear out, or you may want to use them in a new place where they don't fit, or perhaps you just like to make changes occasionally and give your house a "face lifting." Here, too, specific listing cannot be made; but you may come across the following remodeling problems in your own house. These may be helpful suggestions.

KITCHEN CURTAINS: Long ones cut down and remade into sash or cottage curtains.

SHRUNKEN CURTAINS: Lengthen by ripping heading and hem, and sewing "false" heading and hem under them. Or add a fringe under hem

the length desired, or a contrasting band. Or if a deep valance, sew additional heading on top of curtain which will be hidden by valance.

STRAIGHT CHANGED TO TIE-BACK CURTAINS: Sew on ruffling of same or contrasting material and tie back with same ruffling or with ribbon.

FLOOR LENGTH CURTAINS AND DRAPERIES: Cut to sill-length or apron-length if full length no longer desired or doesn't fit new windows.

DRAPERIES: If no longer usable, rip them and use material for cushions, closet accessories or slip cover on small furniture.

TABLE CLOTH TORN: If large cloth, cut down to luncheon or bridge cloth—or if tear too conspicuous, cut into napkins.

CIGARETTE HOLE IN BRIDGE CLOTH: With self-color or contrasting thread, embroider small design over hole. Or sew an appliqué design over it.

SHEETS TORN: Slit down center, baste and stitch together the two outer edges of sheet; hem the two new outside edges (previously the center) and you'll have prolonged use of sheet. Or cut down sheet for smaller bed (or for the crib—looking to the future!).

TURKISH TOWELS, TORN: Cut down into smaller hand towels, face cloths, dish cloths, pot holders, and even baby bibs—in each case finishing off with stitched hem or binding or crocheted edges. Can also be cut into covers for a heating pad or ice bag.

SLIP COVERS: When discarding, cut and sew into cushion tops, shoe bags and other closet accessories.

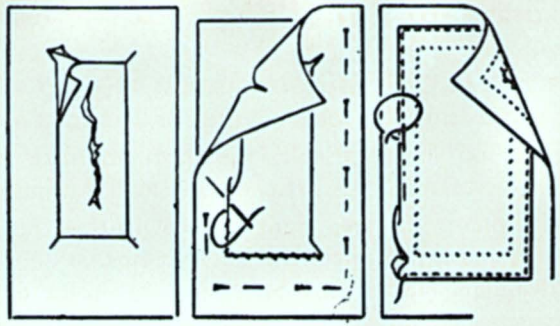
CARPETS AND RUGS: The man of the house can give a helping hand in cutting down a carpet or rug to go into a smaller room. Mark and cut on wrong side, with sharp blade, then finish edge with carpet binding, iron-on binding, or fringe which is sold just for that purpose. A good way to make scatter rugs or even a square or oval shaped one.

PATCHING AND DARNING

Nothing which can be mended should be discarded, and a patch or darn in time will provide longer wear for your household linens and clothes. This is a money-saver within the reach of every homemaker. Keep in your mending basket:

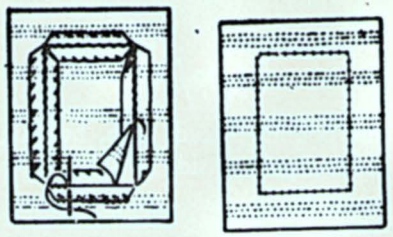
Darning threads (silk, mercerized or plain)
Mending wool
Darning or crewel needles
Darning egg for socks
Embroidery hoops (small) to hold flat fabrics taut

HEMMED PATCH: The material around a tear is often so weakened that a patch is more efficient than a darn. You can use the iron-on tape or cut the fabric to a square or oblong on the thread of the goods and



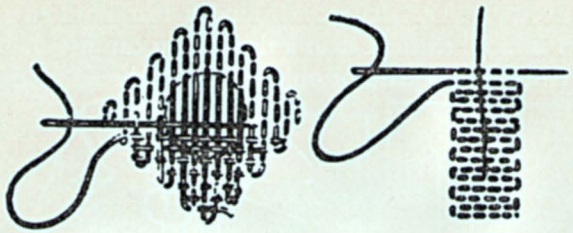
trim away the weak part. Clip the corners of the opening, so that they may be turned under. Pin the patch material under the opening, matching the grain of the patch to the grain of the garment, both lengthwise and crosswise. Turn under the raw edges of the hole and hem them down to the patch. Next, turn to the wrong side, turn the edges of the patch under and sew it down to the garment.

OVERHAND PATCH: Not as strong as a hemmed patch, but less conspicuous. Cut the fabric to a square or oblong as for a hemmed patch, turn back the edges. All the sewing is done on the wrong side of the



garment. Fit the patch piece into the hole exactly with its edges turned back. Now, overhand the patch in place with tiny stitches on the wrong side. Overcast the raw edges, and press thoroughly. The patches should be matched to the grain and the design of the fabric.

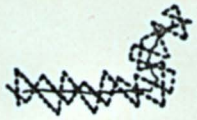
DARNING: Use one or more strands of darning thread, according to the weight of the stocking or fabric to be mended. In matching thread to an article, always choose a shade slightly darker than the fabric, because the thread works in a little lighter than it appears on the spool. Trim the frayed edges of a hole and begin darning far enough from



the hole to take in all weak portions. No knot should be made in thread when darning, just draw thread neatly through the fabric, leaving end loose. Trim off loose ends close to fabric when hole is completely darned. Put in lengthwise threads first, with rows of running stitches, working over and under edge of hole. Leave stitches at end of rows quite loose to prevent finished work from puckering. Turn work around, and weave in filling stitches plain weave style. Finish work with a back stitch.

The life of a stocking may frequently be tripled by reinforcing a worn spot before the threads actually break. A fine needle and thread may be worked through the mesh without making any stitches on the right side.

MACHINE DARNING: Remove the machine presser foot, put the work under the needle, then let down the presser bar just as though the foot were attached, so there will be tension on the upper thread. Take one



stitch to draw up the bobbin thread, then, holding the work flat with both hands, move it slowly from side to side and back and forth while running the machine.

CHAPTER 49

Sewing for Style

YOUR NEW MODE OF LIVING will bring some changes in your way of dressing. Your wardrobe will include pretty things to wear in the house and clothes to suit your role as a new hostess. Far in advance

of the next season, it is a good plan to write out a list of the clothes, accessories and lingerie you will need, those which you will buy and those you will sew at home.

Buy your patterns first (choose those which are designated "easy-to-make"), before you select the materials. If you are a beginner-sewer, buy fabrics which are not too "stretchy" and have little or no design in them. In buying figured fabric, start with an all-over design so you won't have to do any intricate matching at the seams. Save the more detailed dress patterns, the stripes and plaids, for the time when you become experienced in sewing. When you buy the fabrics, also get the thread, buttons, bindings, slide fastener and any other findings at the same time. This enables you to make sure of matching colors and saves you an extra shopping trip.

WARDROBE STRETCHERS

The smartly dressed woman makes clothes which can lead a double life. Before deciding on a pattern, see if it can be used for more than one costume. Before buying or sewing the accessories, plan so they can be worn with several and not just one outfit. In the past few years ingenious ways to have an extensive wardrobe, yet stay within the limits of a budget, have been accomplished through the "basic dress" and the "separates." Following are some hints to make your clothes look chic for little money.

BASIC DRESS: A simple dress, well fitted, high or low neckline, tight sleeves long or short, straight or slightly flared skirt, no trimming, self-fabric belt. Make this of your favorite "staple" color—most women prefer the basic dress in black, but navy blue, gray, even red, may be your choice. Use rayon crepe or light weight wool. You can make these quick changes to suit any occasion:

1. Tie a sash of contrasting material or ribbon around the waistline. Wear a necklace or beads or scatter pins.

2. Sew an apron overskirt of lace or net or figured taffeta, wide enough to go all around the skirt and about an inch below the hem. Gather the top into a ribbon (rayon grosgrain or velvet are sturdiest for this) and tie over the skirt with a bow either in front or back. Wear attractive necklace or pins.

3. Sew a peplum to tie at the waistline, on the same order as the overskirt except shorter. Make it even length all around, or have it dip in back or front if it looks well on you that way.

4. A bolero jacket of same or contrasting material gives the basic dress the appearance of a suit.

5. Make a sleeveless waistcoat of plaid or of velveteen in same or contrasting color.

6. Wear a stole over your shoulders, or tie a scarf around the neck.

SEPARATES: Three basic skirts (street length, cocktail length, floor length) of a solid, dark color, worn with tailored or dressy blouses, sweaters or jackets as each occasion demands, will carry a limited wardrobe as far as your ingenuity can stretch it. You may wear a dressy sweater or dainty blouse with a cocktail length skirt for late afternoon or informal evening parties; the same sweater or blouse with the floor length skirt becomes suitable for the "long dress" evening party. These interchangable "separates" are also good when you go on a trip.

ONE PATTERN FOR SEVERAL COSTUMES: When you find a style of pattern that suits you, your sewing will become simplified if you use that pattern in different texture and color of materials.

A two-piece pattern (separate jacket and skirt) may be used for sewing a sports costume in wool, with self-fabric or leather or bone buttons; a warm weather dress in linen or cotton, with pretty glass or mother-of-pearl buttons; a satin costume with short or long skirt for a cocktail or evening suit, with self-fabric buttons.

A simple one-piece dress pattern may be used for dress-up or sports clothes. By shortening or lengthening the sleeves, using self-fabric or metal or glass or any other kind of buttons, adding contrasting leather or ribbon belts, adding or omitting pockets, keeping the dress street length or cutting it longer for cocktail or evening length, you may have a variety of dresses from the one basic pattern.

REMODELING YOUR CLOTHES

A one-season costume is poor economy. It is more difficult if, for instance, the following year you want to add a new touch to it, or perhaps re-fit it. A simpler, more basic design is more sensible and easy to remodel. Or you may have bought a dress and find it needs to be altered in one spot where it doesn't fit well. Often you need to alter only the cuff or neckline; sometimes you can change last season's dress easily and cleverly with only a touch of ribbon or a piece of rayon faille (good standbys for the remodeler).

HINTS BEFORE REMODELING

After you have gone through your closet and determined which garments need re-doing, take these hints into consideration:

1. Before starting any alteration, be sure the fabric is cleaned or washed. It will then be easier to work with and the worn spots can be detected.

2. Rip machine stitches carefully. Best method is to pull out the threads, alternating top and bottom. A razor blade is helpful. It should be inserted carefully at the center of the seam. The fabric should be held taut.

3. When recutting or adding new sections, it is wise to use commercial paper patterns to assure professional results.

4. When recutting garments, be sure to cut with the "grain."

5. When combining fabrics, choose those that "go together." Consult fashions in the stores and fashion magazines to find out the newest fabric combinations.

6. Investigate the possibilities of dyeing when your garment has faded or if the color is unbecoming. Consult your dry cleaner to find out whether the fabric is in good enough condition or if it will shrink.

DRESS REMODELING

Your clothes may not present these problems specifically; but there may be among these illustrations a few which will help you to revitalize a weary wardrobe.

THE SLEEVES:

1. Too full at shoulder. Rip seams. Recut entire sleeve over a paper pattern.

2. Too tight at upper arm. Add underarm gusset, setting a 3½ inch square under a 3 inch slash into the curve of underarm seam.

3. Too tight at elbow. Add contrasting or matching insert down the entire sleeve length. Rayon faille or a grosgrain ribbon are good suggestions for this remodeling job.

4. Torn or worn. Insert crosswise bands of lace, taffeta or faille.

5. Contrasting yoke and new sleeves, either set-in or dolman type, when new style is desired.

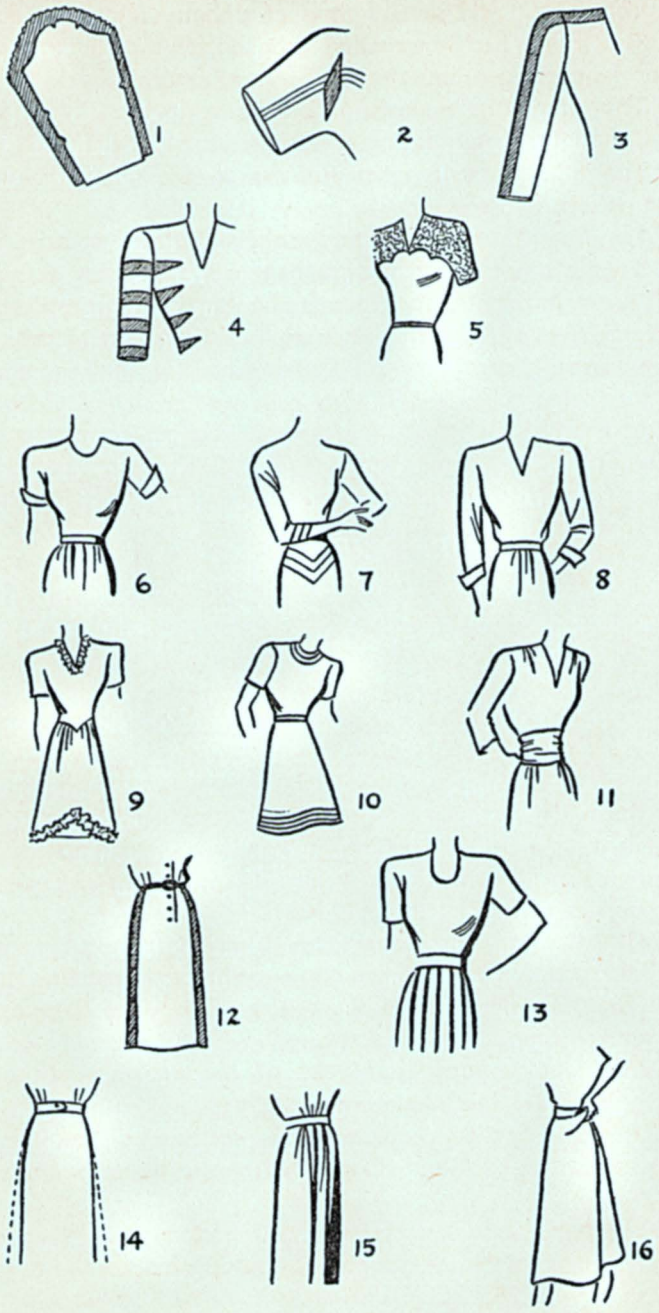
6. Worn through at elbow. Cut to make short, add a cuff.

7. Too short. Add crosswise bands near bottom. Add another matching detail elsewhere in the dress to "blend" with sleeves.

8. Shorter desired. Cut to bracelet length, perhaps adding matching cuffs.

THE SKIRT:

9. Too short. Add band of ruching or braid or ruffles around hem, also at neckline for uniform style.



10. Too short. Add several rows of ribbon (also at neckline).

11. Too short. Rip at waistline, drop skirt down, insert a wide self-color or contrasting cummerbund of a soft, draping fabric.

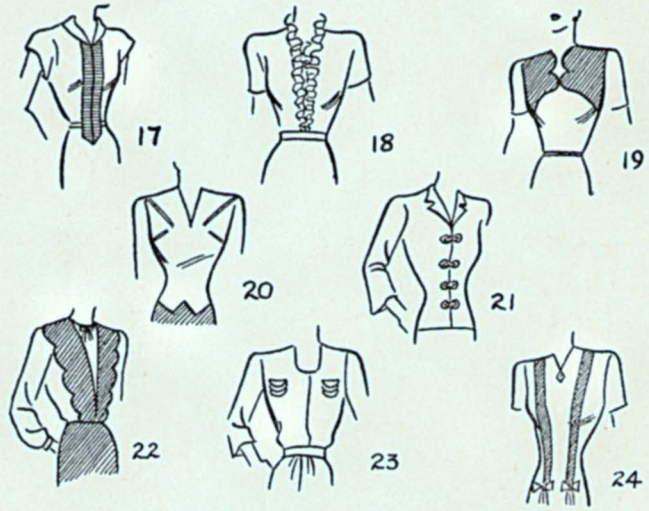
12. Too tight. Inserts down each side.

13. Too tight. Insert fabric or ribbon at each seam.

14. Too full. Take in extra fullness at side seams, using a commercial pattern if necessary.

15. Too full. Fit the waist and readjust fullness of skirt.

16. Stretched from wear. Adjust bagginess by raising skirt at waistline. Take a horizontal tuck across the back waistline, deep enough to make skirt hang straight. Then rip waistline and absorb this tuck into the waistline seam.



THE WAIST:

17. Too tight. Insert two bands of contrasting grosgrain ribbon.

18. Too tight. Open down the center front. Add flattering dickey of sheer rayon marquisette or crepe.

19. Too tight at top. Add yoke of harmonizing fabric. (Faille usually good for a plain crepe dress.)

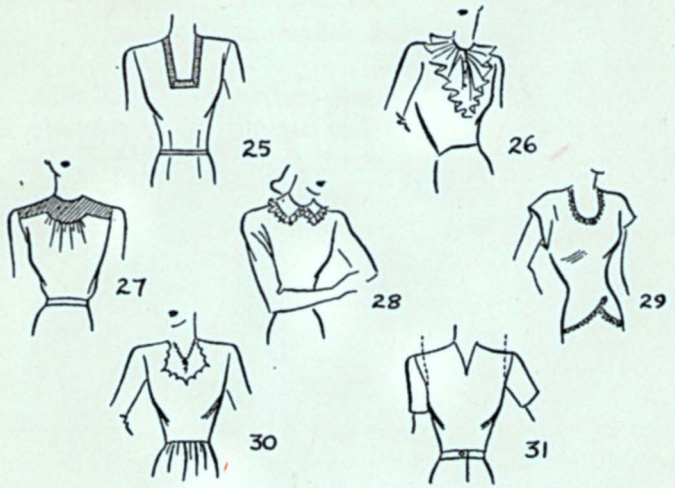
20. To create new style. Remove old bodice, add new top of contrasting or matching color. (Good way to use material from another dress.)

21. Odd-shaped fasteners, frogs or new buttons to perk up dress.

22. Cut into jumper. Wear with contrasting blouses.

23. Worn or torn spot. Cover with appliqué of pocket or decorative design over that spot.

24. Worn or torn spot. Cover with contrasting bands. (Try a taffeta plaid with a plain fabric.)



THE NECKLINE:

25. Cut to new shape. Bind with wide contrasting band of grosgrain ribbon.

26. To cover low neckline. Add dainty jabot, collar or dickey.

27. For flattery. Set in an unusually shaped yoke.

28. Worn or torn. Add dainty white or pastel ruffled collar of lace or chiffon.

29. Worn or torn. Trim with decorative stitching, adding another touch elsewhere on dress for uniformity.

30. Sweetheart neckline, cut into scallops. Background for pretty necklace.

31. Too tight. Let out shoulder seams sufficiently to ease the strain.

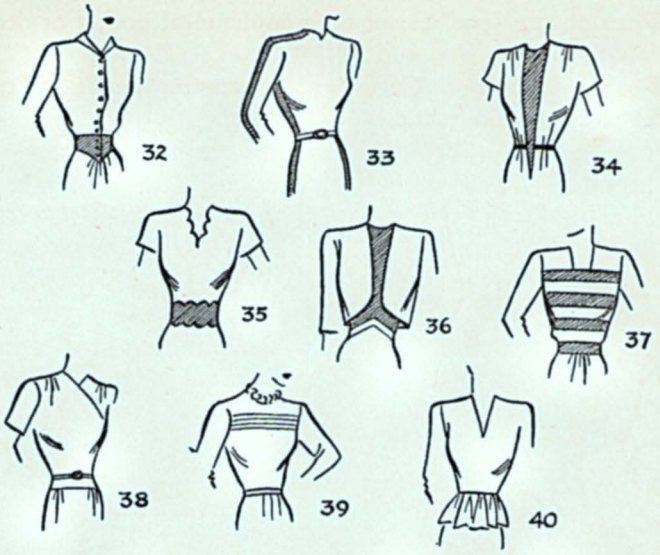
THE WAISTLINE:

32. Too tight. Insert matching or contrasting belt. (Suggest rayon moiré in matching color, for unusual effect.)

33. Too tight. Insert satin or grosgrain ribbon band into both side seams of skirt (also waist, if necessary).

34. Too tight. Split bodice and add section, tapering into skirt.

35. Too high. Insert belt of contrasting fabric, straight or scalloped if more interest desired.



36. Too high. Make a bolero and skirt ensemble by ripping dress apart at waistline and attaching to skirt a sleeveless (or with drop sleeve) contrasting bodice.

37. Too high. Insert a series of bands across the waist to lower the waistline.

38. Too low. Refit waistline and add a belt, giving a long torso effect.

39. Too low. Take several tucks in bodice, thereby raising waistline.

40. Rip skirt at waistline, lower it by adding a yoke. Cover yoke with a peplum or apron effect, tied with ribbon.

ENTIRE DRESS:

41. Too small. Insert a full length front panel of contrasting fabric.

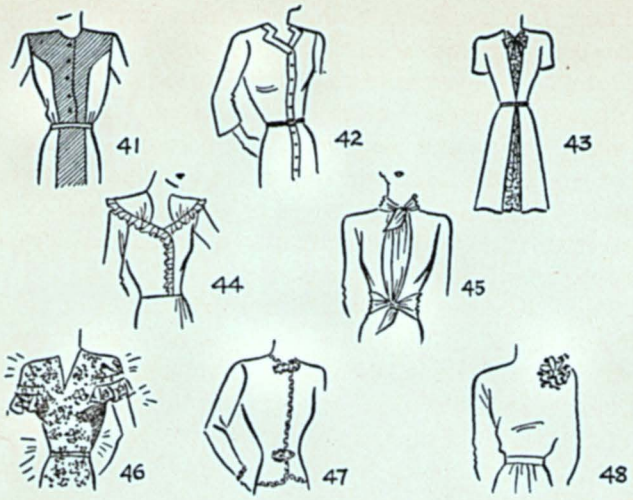
42. Too small. Open entire dress down the front. Add grosgrain or satin ribbon or facing, with buttonholes and buttons to match.

43. Too small. Open entire dress down the front. Insert an inverted panel to give the effect of a redingote. Use matching grosgrain fabric or a print in harmonizing color.

If you are just bored with a dress and want to add an exciting new detail, here are some suggestions. (See following chapter for decorative sewing.)

44. Ruffles, or braid, to simulate a yoke.

45. Buy or make a long scarf to wear in many ways—as a plastron,



cummerbund, scarf, cape, or tied at the neck and carried down to the waistline.

46. On a print dress sew harmonizing sequins into the design of the print.

47. Fasteners, trimmings, appliqués, pipings, in a variety from which you may select at your favorite store.

48. Make or buy artificial flowers for your dresses or suits which need that extra touch.

SEW-OVER SUGGESTIONS

Rather than remodel, you may want to sew something over for an altogether different use. To stimulate your own imagination, some ideas are given here.

EVENING SKIRT: Cut off from bottom to cocktail length, or street length if material is not too luxurious.

EVENING DRESS: Cut to cocktail length.

SHORT SKIRT: Turn into cocktail or evening skirt by inserting ribbon or velvet or lace bands to produce desired length.

LONG COAT: Cut off from bottom to make shortie or three-quarter length.

FULL LENGTH SPRING COAT: Cut straight front edges, turn into redingote to wear over dresses as an ensemble.

JACKET: Make a bolero, binding edges with braid. Or cut out sleeves and convert into a jerkin or waistcoat.

SHORT SLIP: Into an evening slip by adding deep lace flounce or same material as slip with insert bands of lace.

TAILORED SLIP: Convert to dressy with lace bands top and hem.

BLACK AND WHITE SLIPS: Make one out of two slips. Cut at waistline; use white for top and black for lower portion; stitch at waistline. Good for wearing with dark skirt and white blouse.

NIGHTGOWN: Sew into a slip, street or evening length.

LONG HOUSECOAT: Cut from bottom to make shorter "brunch" coat.

HOUSEDRESS: Sew over into aprons.

PAJAMA TOP: Retrim and turn into bed jacket.

Nothing, or almost nothing, in a wardrobe need go to waste. Some new use can be found for it. Even some of your husband's clothes may be sewed over for yourself.

MAN'S SPORT COAT: Turn into coat for you. Reverse closing right over left. Make buttonholes on right closing side, sew buttons over existing buttonholes on left side.

MAN'S SUIT: Rip, cut and sew into a suit for you. Commercial paper pattern may be bought for this purpose.

MAN'S TROUSERS: Make your slacks or pedal-pushers from these.

MAN'S SHIRT: Make aprons.

MILLINERY HINTS

While this isn't directly in the "dressmaking" category, actually sewing and fixing your hats is a part of keeping your wardrobe in good condition—and saving money at the same time.

You don't need to discard a hat, felt or straw, because its trimming has become limp or the style has changed. Remove the old trimming, dust and clean and press the hat. It can be done with care, using reliable cleaning materials or soap, water and a brush, and pressing the brim with a warm iron over a damp press cloth.

Let the hat dry thoroughly (after its cleaning and pressing). Perhaps you can salvage the trimmings. Flowers and feathers may be steamed or dipped into non-inflammable cleaning solutions. Veils may be pressed over a piece of waxed paper or get a new veil. A different color ribbon band and bows, a velvet band, a new feather, may be all that is needed to make it a "this season's" hat.

If the body of the hat itself is in good condition, a straw hat may be used from summer to summer with just a new trimming. A felt hat may give all-year-round service by interchanging trimmings—gay ones in the spring and more subdued ones in the fall.

CHAPTER 50

Decorative Sewing

THE TRULY PERSONAL TOUCH is added to the things you sew—for your house, for your wardrobe or for gifts—by decorative stitching, edges and insertions of lace or embroidery, bands of braid or ribbon, frogs instead of the usual buttons and buttonholes, covered or crocheted buttons, fringes on the end of household linen scarves and the scarves you tie around your neck.

In the chapter on "Household Sewing and Mending" are many suggestions which you can make for gifts. Here are others which not only make good gifts, but are fine for your own use as well.

RIBBON VERSATILITY

Ribbon by the yard is one of the best friends the sewer can have. It is easy to use because it has no raw edges to be finished, it is a true "straight" and it comes in every color and width and texture. Besides, it's budget priced and can be used for endless gifts and personal accessories. Some of the articles you can make from ribbon are:

belts
bags
collars and cuffs
dickeys
scarves
sachet bags
doll clothes
hats
hat bands and bows
cosmetic kits
handkerchief cases
stocking cases
flowers
curtain tie-backs and rosettes

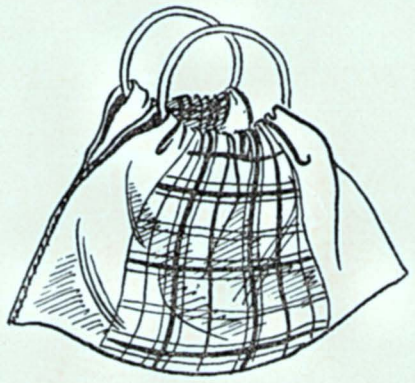
FLOWERS AND CORSAGES

SEWED: Grosgrain or satin ribbon is used. Make folds or ruffles for flower petals (as shown in illustration). Form leaves of narrow, green

grosgrain ribbon, cut into 3 inch pieces and fold in half over a piece of wire. Use a longer wire for the central stem on which to attach flowers and leaves, and cover stem with the green ribbon.

CROCHETED: Use narrow ribbons in pastel colors. Crochet chains of these ribbons. Cut chains into 4 inch pieces. Twist each chain into loops of various lengths. Then arrange all the loops into flower-like shapes. Cover wires with narrow green ribbon and attach flowers before tying together with a bow. (See illustration.)

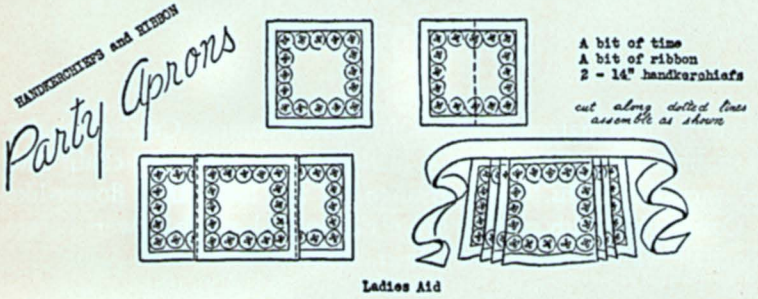
JIFFY BAG



So called because it takes just about a jiffy to make this bag, which, when done, measures 27 inches by 8 inches wide. Stitch together two or three contrasting ribbons ¾ yard long (ribbon is double thickness

when bag is completed). Use two bangle bracelets or plastic rings for handles, as shown in illustration. Make this up for evening or formal afternoon wear in brocaded or velvet ribbon; for sport or day wear in grosgrain, in two colors, or contrasted with plaid or striped pattern.

APRONS

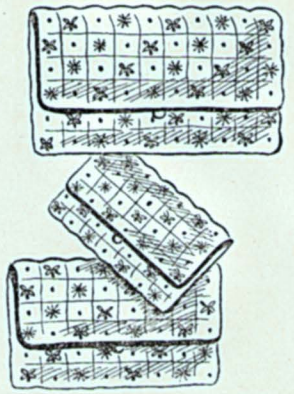


From plain canvas or denim or unbleached muslin you can make a chef's apron or a work apron for your husband if he likes to cook for a party, or if he has a hobby and a workroom.

But for yourself or for gifts, you want dainty party aprons. Make a few to match your different costumes. They are inexpensive and easy to sew.

As the illustrations show, all you need are two cotton printed handkerchiefs and 1½ to 2 yards of ribbon to tie around the waist.

LINGERIE AND HANDKERCHIEF CASES



For going-away gifts, sets of cases for handkerchiefs, gloves, stockings, lingerie, are most acceptable. (They are lovely for your own closets and drawers, too.) As illustrated, they may be made in various sizes, using quilted rayon satin (you can stitch the quilting yourself or buy it by the yard), bound with contrasting ribbon. Or make them of wide ribbons in colorful designs, bound with solid color grosgrain.

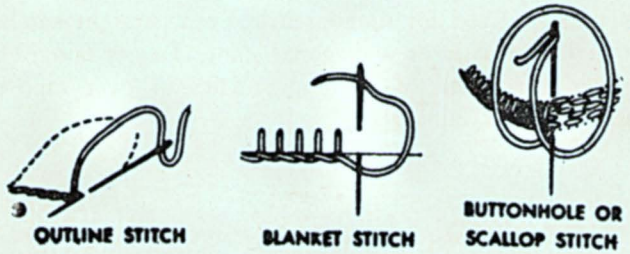
DECORATIVE STITCHES

These show best on solid color fabric. Take along a sample of the fabric to match color and texture of thread. You may use one or more colors of thread for decorative stitches, depending on the design. The size of needle and thread will be determined by the texture of the fabric which is being embroidered. If you want an intricate design, it is wise to buy a transfer pattern which is stamped on the fabric and includes detailed instructions. Do some practice stitching on samples of cloth before you attempt any new stitches on the garment or the household linens.

Following are the basic decorative stitches, as shown in the illustrations:

FEATHER STITCH: Run a straight line of basting or draw a fine guide line. (1) Bring needle up through material on one side of guide line.

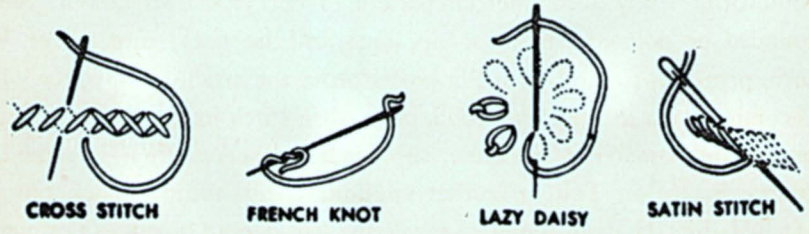
Hold embroidery thread down over guide line with the thumb of one hand. (2) With needle in the other hand, take a short slanted stitch on opposite side. (3) Now back to the other side, continuing down until design is finished. Use close or wide stitches, in straight or curved lines, as called for in the design.



OUTLINE STITCH: Worked from left to right. Used wherever a single embroidered line is needed.

BLANKET STITCH: Hold needle vertical and keep purl exactly on edge. Long and short stitches can be alternated for interest.

BUTTONHOLE (OR SCALLOP) STITCH: Worked exactly like a blanket stitch, except that the stitches are very close together. A raised effect can be achieved by applying the buttonhole stitch over a foundation of running stitches.

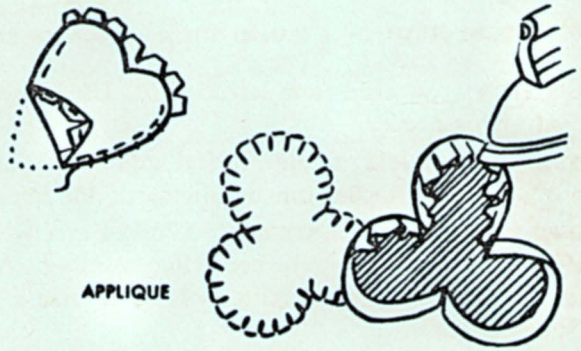


CROSS STITCH: First work a row of even, diagonal stitches across the fabric. Then a row in the opposite direction. Points of the cross stitch meet the points of the next stitch.

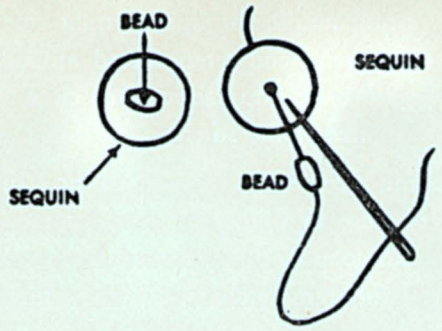
FRENCH KNOT: Bring needle through to right side of fabric. Hold thread firmly in other hand and wrap thread around needle three or four times. Put needle back into fabric, very close to where it came through for the beginning of the stitch.

LAZY DAISY: Bring needle up through fabric. Insert needle back into the fabric very close to where the thread comes out. Take stitch the length desired for loop (or petal) and keep thread under needle point. Draw thread through, catch loop with a tiny stitch and bring needle to the position for the next stitch.

SATIN STITCH: Used for monograms. Even, straight stitches worked closely together, usually on a diagonal slant. To get raised effect, work stitches over a padding of running stitches or over tape or several thicknesses of thread, laid flat.



APPLIQUE: Buy a commercial pattern or cut your own design. Snip rounded or pointed edges (so appliqué will lie flat), turn under ¼ inch, press down flat, baste. Pin pieces on to the article which they will decorate; when in proper position, baste, then stitch in place. Depending on texture of material, use either slip stitch or blanket stitch, in same or contrasting color. Felt or leather appliqué is not turned under, but is stitched directly over the flat, raw edge (it doesn't ravel). For very flat pieces, appliqué may be stitched by machine, very close to edge. If your sewing machine has a zig-zag attachment, you may appliqué even fine materials without turning under the edge.



SEQUINS: A novel way to apply sequins is to use tiny beads which match or contrast. Run the needle through the fabric and the hole in the sequin. Then slide a bead onto the needle and bring needle back through the hole in the sequin.

SECTION 11

Home Nursing and First Aid

By LUCILLE GIDSEG, R.N.

CHAPTER 51

The "Ounce of Prevention"

INTELLIGENT HOME NURSING is as definite a part of the homemaker's "know how" as are cooking, housekeeping and entertaining.

Start with an adequately supplied medicine cabinet and simple home nursing paraphernalia, to meet all emergencies and to be of assistance to the doctor.

While each family has its own preferences for certain laxatives and cathartics, for liniments, ointments and disinfectants, the basic requirement for the home calls for:

IN THE MEDICINE CHEST

Tincture of iodine	Boric acid powder	Oil of cloves
Mercurochrome	Milk of magnesia	Petroleum jelly
Argyrol 10%	Epsom salts	Aromatic spirits of ammonia
Tincture of benzoin	Rubbing alcohol	Essence of peppermint
Aspirin tablets	Zinc oxide ointment	Table salt
Bicarbonate of soda		

Besides the above, delegate a drawer in the dresser, or in a linen closet, for the time when you may need:

EQUIPMENT FOR HOME NURSING

Ice bag	Bandage roll, 1 inch	Thermometer, bath
Enema bag	Bandage roll, 3 inches	Glass tube (drinking)
Heating pad (or hot water bag)	Sterile gauze	Measuring spoon
	Absorbent cotton	Scissors
Medicine dropper	Adhesive tape	Bed pan
Medicine graduated glass	Toothpicks (for swabs)	Basin (washing patient)
Eye cup	Thermometer, mouth	Rubber sheet
	Thermometer, rectal	

Having provided your home with these basic necessities, it is essential that they be stored properly and handled with greatest care.

PRECAUTIONS WITH THE MEDICINE CHEST

Do label every bottle, jar and box, with its contents and its use, if druggist's label does not.

Do buy medicines and drugs in small quantities; they are likely to spoil; ask druggist how long they will retain strength.

Do throw away all medicines used for an illness as soon as patient is well unless your doctor or druggist says they will keep.

Do have glass or metal shelves, if possible, in medicine chest, for easy cleaning.

Do cover wooden shelves with oilcloth or clean paper, which can be easily cleaned or replaced when soiled or stained.

Do keep medicines *for external use only* separately on highest shelf.

Do attach a band of adhesive tape around bottle or jar of anything that is *not for internal use,* to avoid serious error.

Do write your doctor's name and telephone number on a card, and attach it inside the door of the medicine chest.

Don't keep medicine bottles in kitchen; you might confuse them with food flavorings.

Don't have medicine chest too near steam pipes or in too cold a spot; overheating or freezing may spoil some medicines.

Don't have medicine chest too low on wall; young children might reach up and take medicines indiscriminately.

Don't lock medicine chest with a key. Key might get lost, and cause delay in getting contents from cabinet.

Don't give medicines prescribed for one person to another, even if symptoms seem the same.

CARE OF RUBBER GOODS

Don't put away any rubber goods (ice bag, enema bag, etc.) until completely dry. A good way to store is to blow up the bag, powder with talcum and put stopper on securely, leaving it inflated until ready to use.

Don't allow stoppers of rubber bags to be mislaid: tie them to the neck of the bag with a string.

Don't shut the clamp on the tubing of an enema bag, when storing: clamp will cut into rubber tubing.

Do wash rubber sheeting thoroughly, on both sides, when removed from sick bed.

Don't fold rubber sheeting: roll on a stick or corrugated paper roll to prevent cracking.

Do mark on outside of box (if it has no label) what rubber goods are inside, to avoid delay when needed.

CHAPTER 52

Following the Doctor's Orders

DON'T USE GUESSWORK in home nursing. Your physician will give specific orders for medication and a routine to follow—strict adherence to them is important! Whether you or your husband has to take over the role of amateur nurse, you will find that by writing down all instructions the task will be made easier. Do not rely on memory. Make a daily chart, using an ordinary pad or notebook of ruled paper. For each day use a new sheet, and write these ten headings on the top of the page:

Time	Med. and other care	Temp.	Pulse	Resp.
Food	Fluids	Bowl Move.	Urine	Comments for doctor

This is a suggestion; you may devise a better way to keep your notes. Each hour, or other period of time, check off the doctor's instructions, write down comments and questions for the doctor when he calls or when you telephone him.

The physician will tell you how to administer medication. It is well, however, for you to acquaint yourself with the routine:

HOW TO GIVE MEDICATION

MEDICINE FROM A BOTTLE: Have a glass of water at hand for patient to drink after taking medicine.

It is best to give liquid medicine from a glass, rather than from a spoon which might spill over. Besides, a measuring glass is more accurate. All spoons do not have the same capacity.

1. Read label carefully to understand amount and method of dosage.
2. Shake bottle well.
3. Remove cork, wipe lip of bottle clean.
4. Hold bottle in one hand, and medicine glass in other. Keep label on bottle upward, to prevent medicine dripping on label, and to enable you to read it again as a safety measure.
5. Hold bottle and glass level with your eyes, to get accurate measurement.
6. If drops are to be given, use a medicine dropper for accuracy.
7. If necessary to dilute with water, have water very cold. Cold water makes the taste less strong or unpleasant.

Medicines which contain iron or acid should not be given as explained in the foregoing. They should be taken through a glass tube, to prevent touching the teeth of the patient. You doctor will tell you, in this case.

PILLS, TABLETS, CAPSULES: If patient has trouble swallowing, they should be crushed into a teaspoon to be swallowed quickly, with plenty of cold water. Do not hand pill or capsule to patient with your fingers, but give it on a teaspoon.

DROPS IN EYES: Patient tilts head back. Drop medicine (with eye dropper) on the inner edge of the lower lid. Ask patient to close eyes slowly. Medicine dropped directly on eyeball can cause irritation, and should be avoided.

OINTMENTS AND OILS: Before applying, wash skin of patient with soap and warm water. Set the jar of ointment or the bottle of oil in the basin of warm water, to remove chill. Put or pour a small amount in the palm of your hand, and rub it on patient's skin with a circular massaging motion. Cover only small area of skin at a time. If the skin is broken, apply ointment or oil without rubbing.

INHALATIONS OF STEAM: Special croup kettles can be bought; but an ordinary metal pitcher or tea kettle will do. Fill it with boiling water, and add the prescribed amount of the drug. Make a paper funnel to fit over the spout of the kettle or the top of the pitcher. Keep it a few inches away from the nose and mouth of patient who will inhale the steam from the funnel.

NASAL SPRAYS: When using an atomizer, do not force the spray into the nostrils. If spray is used too energetically, it may spread infection to middle ear or sinus passages.

THROAT GARGLES: Doctor may prescribe a special one. Otherwise, there are commercial gargles at the drug store, which are concentrated and must be diluted with water according to their labeled directions. A very effective gargle is 1 teaspoon ordinary table salt to 1 glass of warm water, or ½ teaspoon each of bicarbonate of soda and table salt to 1 glass of warm water. Gargling too energetically is likely to irritate a throat which is already sore.

PRECAUTIONS WITH MEDICATION

Don't administer indiscriminately any medicines, drugs, or external treatment. Ask the doctor if in doubt.

Don't pour medicine from a bottle which has no label, or if the label is blurred.

Don't pour medicine from a bottle in the dark; you must be sure of the label!

Don't give anything by mouth to an unconscious person. Ask doctor what to do.

Don't give a cathartic or laxative to anyone who has a persistent abdominal pain. It might be appendicitis, or something else which needs the immediate care of a physician.

CHECKING PATIENT'S PROGRESS

The three ways in which the home nurse records for the doctor the course of an illness are: by taking the patient's temperature, pulse rate, and noting the respiration. A mouth or rectal thermometer is needed, as well as a watch with a "second hand," for accuracy. The physician will tell you at what hours to make the observations, and you will note them on the daily chart. In no case tell the patient if there is a deviation in the normal temperature, pulse or respiration rate. This will only cause anxiety which is not conducive to rapid recovery. *Caution:* Never leave the room if the patient has a thermometer in mouth or rectum; the glass of the thermometer might break if the patient makes a sudden move.

TAKING TEMPERATURE: Normal body temperature is 98.6 degrees Fahrenheit; rectally the normal is one degree higher. (The thermometer you buy should be Fahrenheit.) Temperature might be slightly lower early in the morning or when patient has been inactive. However, great deviation above or below the normal must be considered seriously.

1. Before taking temperature, thermometer should be washed off clean with soap and cold water.
2. Shake thermometer until mercury is down below 95 degrees.
3. If patient has mouth sores, or has just had a hot or cold drink, do not take temperature by mouth.
4. If patient is hysterical or delirious, do not take temperature by mouth; he might bite the thermometer.
5. Under ordinary circumstances, insert thermometer in mouth, leaving bulb under tongue. Ask patient to keep lips closed, to refrain from talking or breathing through mouth.
6. After three to five minutes, remove thermometer, note point at which mercury is standing. Write it immediately on chart.
7. If by rectum, grease thermometer with petroleum jelly to avoid pain on insertion.

8. Insert one inch into rectum.
9. After three minutes, remove thermometer, note reading, and enter on chart at once.
10. To sterilize, soak thermometer in alcohol for ten minutes.

TAKING PULSE RATE: The normal pulse beats of adults, per minute, should be: Women 70-80, Men 60-70. Your doctor will show you how to take the pulse rate. However, you can find this rhythmic contraction of the heart (the pulse beat) by pressing your first and second fingers on the inside of the patient's wrist, at a spot just above the base of his thumb. (Never use your own thumb to feel the pulse of your patient; you might be counting your own pulse.)

1. Make sure patient is comfortable, and not excited or nervous.
2. Put your fingers on required spot.
3. In the other hand, hold a watch with a "second hand" (or you may be wearing such a wrist watch). Count the beats for one minute. Enter result on chart at once.
4. Observe other signs: is pulse beat regular or irregular, weak or strong? Make note for doctor.
5. If pulse rate cannot be counted on wrist (it may be bandaged, or for some other reason) take the count in front of the ear, about level of the eyes. Place your two fingers on the spot, and use your watch in the same manner.

CHECKING RESPIRATION: The normal adult rate of respiration (the rise and fall of the walls of the chest and abdomen) is about 18 respirations per minute. Of course, this rate might vary in people of different weights and sizes, ages, occupations. Normally, for the person in good health, there is one respiration to each four or five pulse beats.

1. Do not tell your patient when you are observing the respiration.
2. Hold the patient's wrist, and while holding it (patient will think you are still on the pulse count) observe the respiration.
3. Combined movement of the inspiration (the intake) and the expiration is counted as one breath.
4. Respiration rate is the count of numbers of breaths in a minute. As soon as you have determined this, write it on a chart for the doctor.
5. Observe character of breathing, in addition to making the count. Is it noisy or normally silent, shallow or deep, easy or difficult? Make note on chart.

If, during the process of your home nursing, you notice sudden changes for the worse in the sick person, especially in the reading of the tem-

perature, pulse and respiration, inform the doctor at once. Or if certain new symptoms puzzle you, or the patient is developing bed sores, note these on the chart and call the doctor.

CHAPTER 53

For the Patient's Comfort

IF THE BEDROOM IS NOT located conveniently to a bathroom, or if it is not properly ventilated and heated, it might be best to move the bed temporarily into another room—even into the living room if necessary.

Place the bed so that the patient's eyes do not get direct light from the window. If this cannot be arranged, then have a dark shade or curtain on the window, so it can be drawn when the sun is too strong or when the patient is having his nap.

VENTILATION OF SICK ROOM

Avoid direct drafts on the bed. If it is not possible to move it elsewhere, it might be best to close the windows in the sick room, but open the windows and doors in an adjoining room or hall to admit fresh air but not a direct draft. A folding screen is an excellent means of keeping out too much circulation of air. Stand it in front of open window or door, or around the side of the bed. Or, you may stretch a heavy towel across the open portion of the window, fastening it at each side of the window frame. This will permit fresh air without a direct draft.

Keep a thermometer in the room as a guide to proper heat and ventilation.

In the winter, to prevent air from becoming too dry as a result of artificial heat, set a pan of water on the radiator: this will add moisture to the atmosphere.

FURNISHINGS OF SICK ROOM

Place a table at the side of the bed. Cover it with oilcloth so it may be cleaned easily, or each day lay a fresh towel over it. On this table keep articles which patient uses constantly, such as favorite magazines, books, paper and pencil, tissues. But do not use this table for medicines. Keep those out of sight, in the bathroom, or in a drawer.

A reading lamp is essential, either a floor lamp in back of the bed, or a lamp on the bedside table if it is large enough to hold one. In hardware stores you can buy a small attachment to be put in the bulb socket of a lamp to regulate the amount of light. Merely by a pull of a cord, the light can be changed from its maximum brightness to a dim night light. This enables the sick person to have as much or as little light as he desires.

A radio should also be within arm's distance, so patient may turn it on or off at will. (Incidentally, do not play a radio loudly in another room, if it disturbs your patient.)

If possible, the table should have a drawer for the comb, brush, and other toilet articles.

A little bell should stand on the table, so the patient may ring for attention if you are in another room.

If a clock on the table ticks disturbingly, invert a glass tumbler over it. The clock face will be visible, but the tick will be dulled.

Remove scatter rugs: they cause unnecessary cleaning in the sick room, and they may be a hazard to the patient when he steps out of bed. In fact, remove temporarily anything which is in the way.

CONVALESCENT PERIOD

When the patient is able to get out of bed, put a footstool next to bed to make getting in and out easier. (Footstool is a good idea, too, for his feet when he can sit up in a chair.)

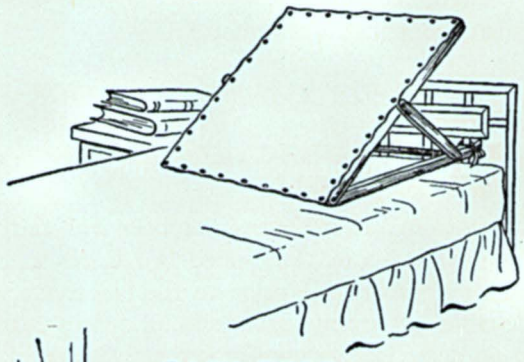
A cot or a large easy chair is a wise addition to the sick room. It's a change for the convalescent from the long hours in bed, and it serves the dual purpose of providing a place for the home nurse to relax occasionally and for a visitor.

When the convalescent becomes restless and bored (usually a sign of good health returning!) provide an assortment of games, such as cards, jigsaw and crossword puzzles, which he may play alone or with you as a partner. If he still has to be in bed most of the time, and you don't have a bed tray which rests on little table legs, or one of those bed tray-tables which is supported on the floor, you can make a temporary substitute by putting a high-backed chair on each side of the bed, and across the chair tops stretch a board, perhaps even the ironing board.

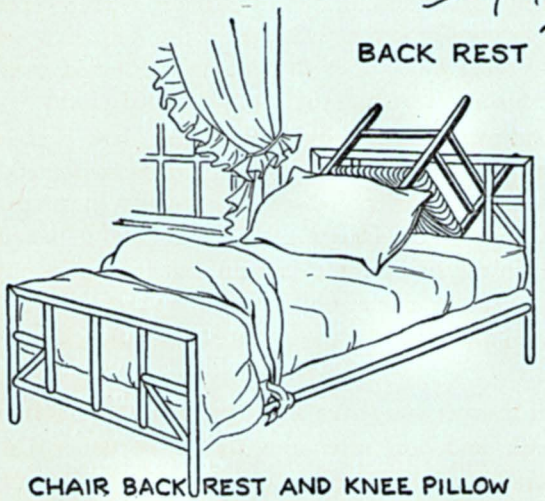
BACK AND KNEE SUPPORTS

When the patient sits up in bed, especially during mealtime, back and knees need support. Many shops sell back rests which range from the simplest to the most luxurious. But you may wish to improvise one at home. This can be done by making a wood frame, stretching canvas or other strong material over it, nailing down the material, and propping and tying this wood frame to the headboard of the bed. Your ingenuity might even suggest an upturned chair, and it has been known that some home nurses even use an old-fashioned washboard as a prop for the pillows. Another device is the detachable foot part of an ordinary beach chair, which is propped up and made secure at the head of the bed.

When sitting up, there is a tendency to slide downward. That can



BACK REST



CHAIR BACK REST AND KNEE PILLOW

be avoided by an under-knee pillow which is doubled, then put inside a sheet whose ends are then tied to the sides of the bed. Or, if patient does not like the under-knee pillow, double a pillow or roll up a blanket, and prop it against the footboard of the bed. The patient's feet, braced against it, will help keep him from sliding.

PATIENT'S APPEARANCE

It will boost the patient's morale if he is kept clean and tidy. Change the pajamas or nightgown daily. If he is not confined to bed, but is able to get up, then have him change to sleeping pajamas at night, and wear more attractive ones during the day. In that way you will avoid too much laundering: by alternating the pajamas they can be of service for a few days. (It is well to mention here that a bedridden patient is more comfortable wearing only the tops of pajamas, whether the patient be a man or woman.)

DAILY CARE OF THE SICK ROOM

Avoid confusion in tasks which need to be done daily, to keep the sick room in proper order.

Each morning, after patient has been fed and dressed, and the bed made, clean the room. Put soiled bed linens and towels into hamper, remove all signs of medication to the bathroom. Clean the top of the bedside table and arrange articles in an orderly fashion. Sweep carefully, raising no dust. Use vacuum or carpet sweeper; if the floor is wood, go over it with a lightly oiled mop, or with a damp cloth tied over the broom bristles. Dust furniture with a slightly dampened cloth.

If you did not attend to the flowers the night before, now is the time to take them into the bathroom, discard any that have withered, and return the freshly arranged flowers where the patient may see and enjoy them. It is no longer considered detrimental to the patient to keep plants or flowers in the sick room overnight, but it is more esthetic to remove flowers to the bathroom at night, rearrange them the following morning and return them to the room after the patient's morning care has been completed.

Your physician will instruct you if the sick person is to bathe himself, or is to get a bed bath, and how often this should be done. Do not leave this to the discretion of the patient, or yourself.

BED BATH

The first warning here is that the patient must not catch cold! Close the windows, see that the room temperature is at least 70 degrees. If necessary, put a hot water bag at the feet of patient during the bath. (Not an electric heating pad, as water and electricity may prove dangerous mixers!)

On a table or chair (covered with oilcloth or newspaper) put the basin of water (100 to 105 degrees), soap in a dish, face cloth, face towel and bath towel, bath blanket, rubbing alcohol, talcum powder, clean pajamas or nightgown (as the case might be). Follow this method:

1. Move patient to the side of the bed nearest to you.
2. Remove bedspread and blanket. (Patient remains covered with sheet only.) On top of this sheet put bath blanket. Draw the sheet out from under this bath blanket, and pull sheet towards foot of the bed.
3. Remove patient's bed garment.
4. Pour water from pitcher into basin.
5. Stand bottle of alcohol in basin, to remove chill.
6. Wet face cloth, wring it out so it won't drip. (Put soap on wash cloth, if patient uses soap on face.)
7. Wash patient's eyes, face, neck, ears. Rinse off soap and dry with face towel.
8. Using wash cloth and soap, bathe arms and hands, chest and abdomen. (Dry each part of body with towel before washing the next part.)
9. Turn patient on side. Wash and dry back, buttocks, thighs, legs.
10. Rub back with alcohol, then dust with talcum powder.
11. Turn patient on back, and help him flex his knees. Wash rest of thighs and legs.
12. While knees are flexed, under patient's feet put towel on bed, over it the basin of water, immerse feet in basin and wash them. (If not possible to do this, then wash feet with cloth and dry thoroughly.)
13. Rub thighs and legs with alcohol, then use talcum powder.
14. Lastly, wash genital region, if patient is unable to do this alone.
15. Put clean bed garment on patient.
16. Draw sheet and blanket over the bath blanket, and while holding the fresh bed linen with one hand remove the bath blanket with the other hand. (If patient is well enough, have him hold the fresh sheet and blanket, while you remove the bath blanket.)
17. Clean all bathing utensils and put away.

TUB BATH

Patient must be guarded against chill, over-exertion, injury. Keep the bathroom warm, about 70 degrees.

1. Put everything within easy reach of patient—soap, wash cloth, warm towels. Spread bath mat on floor, and a large towel or rubber mat in bathtub to prevent slipping.
2. Half-fill tub with warm water (about 96 degrees). Test with your elbow if you have no bath thermometer.
3. Help patient off bed, into slippers and bathrobe, and into bathroom.
4. Help remove night clothes, and assist patient into the tub.
5. Bathe patient, unless you are sure he is strong enough to do it alone.
6. Do not permit the bathroom door to be locked, if patient is left alone in the bathroom, as he may suddenly feel faint and need assistance. (Bath should not last longer than ten minutes.)
7. After bath, help patient dry thoroughly with a warm towel. Give fresh pajamas or gown.
8. If patient is tired and chilly when back in bed, give him a warm drink, and put heating pad or bag to feet.
9. Wash the tub and put bathroom in order.

CARE OF MOUTH AND TEETH

Cleanse mouth of patient three times daily, more if patient feels uncomfortable. Have patient do own tooth-brushing, if possible. Provide a towel to protect the bed clothes, a glass of water, small basin to catch the waste water, tooth brush, tooth paste or powder whichever patient prefers.

But if the patient is helpless, cleanse his teeth with a cotton swab made by winding a small piece of absorbent cotton around a toothpick. Dip this swab in the prescribed mouth wash solution. Clean the teeth, gums, tongue. Take care not to hurt patient. To complete cleaning, give patient a mouth wash.

If patient is too ill even for tooth brushing, then just use the mouth wash which will maintain reasonable cleanliness. Use the mouth wash which the doctor prescribes, or the patient prefers. If not, make one yourself, with 1 teaspoon salt in a glass of warm water, or a half teaspoon each of salt and bicarbonate of soda in a glass of warm water.

Use cold cream if lips are dry and cracked. Ask doctor about this, if lips are very parched.

CARE OF THE HAIR

Do this morning and night, if patient is unable to care for own hair. When ready to comb and brush it, draw the patient to one side of the bed. Put a towel under his head to keep pillow case clean.

Take in your hand very small strands of the hair, to work on at one time. Grasp the strand above the part being brushed, to prevent any pull on the scalp.

A soap and water shampoo is not necessary for the bed patient, unless the illness is of long duration; even then it is best done by a professional nurse. The shampoo is apt to wet the bed clothes, and may tire or chill the patient. However, you can keep his scalp and hair in clean condition by the daily combing and brushing, as well as a dry shampoo. The drug store carries fine commercial preparations of dry shampoos; follow the directions which come with the product.

CARE OF NAILS

If the patient is unable to attend to finger nails, examine them at the time of the bath. If they are too long, trim them down, and file gently with an emery board. The toe nails, too, should be kept short and filed straight across.

CHAPTER 54

How to Make the Bed

THE BED SHOULD BE KEPT FRESH and clean, and bedding changed in the morning after the patient's bath.

The sick bed, hospital-style, is made differently from the usual bed. On top of the mattress is laid the bed sheet, then a rubber sheet or a plastic one, which is cooler, about four feet wide and long enough to cover the width of the mattress and be tucked in under each side. Over that a draw sheet which is a couple of inches wider than the rubber sheet, also long enough to be tucked under each side of mattress. Over the draw sheet goes the top sheet (which comes over the patient and under the blankets). Then the blankets and bedspread. If blankets are pretty, or in their own slipcover, you might not want to use a bedspread. However, it makes a patient feel less ill, and looks more attractive to doctor and visitors, if a light weight washable bedspread is on top of the blankets.

This need not be done for the ordinary kind of illness treated at home.

To save laundry bills, some home nurses do not use short draw sheets: instead they fold in half the sheet taken off the mattress (which was used the preceding day) and use that as the draw sheet. Some home nurses also do not put a fresh sheet on top of the mattress daily; for that purpose they use the top sheet which was under the blankets the day before.

If no rubber sheet is available when there is some chance of the bed getting wet under patient, use a few thicknesses of newspaper temporarily, or plastic or oilcloth instead of rubber, under the draw sheet (especially under a bed pan or while giving a bath).

WHEN PATIENT IS OFF BED

When the patient is in the bathroom in the morning, or is comfortably settled on a couch or easy chair, make the bed. Use this procedure:

1. Change pillow cases. (Hang empty pillow case on back of chair, and use it as a laundry bag.)
2. Strip all bedding. (Fold those articles which will be used again and put them on chair, and put the soiled bed linens into the pillow case.)
3. Turn mattress from head to foot. Alternate days, turn mattress completely over.
4. Spread sheet over mattress, tuck in tightly all around.
5. Across width, put rubber sheet in center of bed; tuck both sides under mattress.
6. Over rubber sheet, draw sheet, tuck both sides under mattress.
7. Lay top sheet, blankets and bedspread over it, and tuck all in at the foot of mattress, make neat corners, leave sides loose for patient's comfort.
8. Replace pillows.

In some cases, where patient desires more freedom for feet, before tucking in the top sheet, blankets and bedspread at foot of mattress, make two pleats in the bed clothes before tucking them in.

WHEN PATIENT REMAINS IN BED

If you have someone to help you, it may be possible to move patient gently to a couch or another bed in the room, while making up the bed. However, if that cannot be done, then the bed has to be made while patient remains in it. Be sure to have all paraphernalia at hand before you start, so you will save time and steps. Disturb patient as little as possible, and above all keep him warm. Proceed in this manner:

1. Change patient's bed garment.
2. Remove bedspread.
3. Loosen covering over patient, and remove top blanket.
4. Remove pillow from under patient's head. (If possible, it is best to have patient lying flat during bed making.)
5. Change pillow cases.
6. Spread clean sheet on top of remaining blanket.
7. Draw out the lower blanket and soiled sheet from under this clean sheet.
8. Put blanket back on bed, over the clean sheet.
9. Flex patient's knees and help turn him on his left side.
10. Fold top sheet and blanket (vertically) over patient, to keep warm.
11. Loosen the draw sheet, rubber sheet, and used bed sheet on free side of the bed, and push them toward the center, as far under the patient as possible.
12. Put fresh sheet on mattress, also rubber sheet and draw sheet, then tuck them all in on the side that is free.
13. Help patient to turn on his right side, folding the covers over him as before.
14. Loosen the used bed sheet, rubber sheet and draw sheet on the side that is now free, and draw them out, in the direction of the foot of the bed.
15. Pull through the new sheet, rubber sheet and draw sheet, under the patient, and complete tucking them in tightly.
16. Help patient turn on back again.
17. Replace pillows and second blanket.
18. Complete making bed as usual, finishing with bedspread.

CHAPTER 55

Feeding the Patient

THIS SHOULD BE A PLEASANT interlude in the patient's otherwise sedentary routine. Serve all meals on a tray which is covered with a fresh cloth or napkin. A tiny vase with a flower spray is charming (not a heavily scented flower to distress the patient). Use prettiest china and glassware. Serve small portions. If patient wants more, you can give a second helping.

If your patient is well enough to sit up without tiring, and prefers

company for meals, pull up to the side of the bed a table high enough for two, or a separate bed tray for him and a tray for your own lap, and join in the meal. But keep your menu and portions about the same as the patient; if you get hungry, you can replenish when you get back to the kitchen.

SPECIAL DIETS FOR PATIENT

Do not overfeed or undernourish the sick person. Ask your doctor what should be fed, and how often, and what fluids between meals. He will generally prescribe either a liquid, a soft, or a light diet. Of course in special cases he may instruct you to eliminate specific foods or add certain others to the patient's diet. Generally speaking, the diets for sick people are:

LIQUID DIET: Usually prescribed in small quantities and frequent servings. Easily digested foods, with no roughage. They include: cooked cereal gruels, milk, malted milk, fruit juices, clear broths, gelatin, junket, eggnog, sherbet, ice cream. Coffee, tea and cocoa, if doctor approves.

SOFT DIET: This includes generally: all foods mentioned in liquid diet. In addition, milk toast, creamed vegetable soups, soft boiled eggs, blanc mange, soufflés, spinach, poached egg on toast, strained vegetables.

LIGHT DIET: Foods which contain a moderate amount of roughage and are easily digested. They are generally: milk, eggs, toast, cereals and other foods in the soft diet, mild fruits, well cooked vegetables, very tender meat, cream of chicken soup, stewed fruits, creamed sweetbreads, baked potato, stuffed baked tomato, lettuce, crackers, sponge cake, corn flakes with cream, oyster stew and crackers, cream cheese, baked chicken, creamed vegetables, rice pudding with cream.

BETWEEN-MEAL DRINKS: These are divided into three classes; they are for nourishment, cooling and to induce sleep.

Nourishing: Milk, malted milk, milk shake, chocolate, cocoa, eggnog, egg in orange juice, cream soups, buttermilk. Tea or coffee if mild stimulant is needed.

Cooling: Any drinks mentioned in foregoing, which can be iced. Also all fruit juices, water ices, ginger ale, ginger ale with fruit juice, cranberry juice, tomato juice. Fresh, cool water should always be within reach of the sick person, unless the doctor orders otherwise.

Hot—to woo sleep: Soups, broths, hot milk, malted milk, milk punch, cocoa.

FEEDING HELPLESS PATIENT

When the patient cannot sit up, liquid food should be given through a glass tube. Turn the patient on his side, prop with pillows. Hold the glass of liquid and adjust the tube so that the patient can draw in the liquid. See that it is done slowly, to prevent choking. Should patient be delirious or sleepy, do not use a glass tube; instead use the paper straws which are served with sodas.

If you are feeding him with a spoon, raise the patient's head and shoulders slightly with one arm and hand, while with the other hand you carefully pour the food from the spoon into the patient's mouth. To avoid spilling or choking, feed only half a spoonful at a time.

Caution: Never hurry or force the food when patient is helpless; exercise great patience and see that nourishment is provided and no harm ensues.

CHAPTER 56

Visitors and You

IT IS SOMETIMES DIFFICULT to keep visitors from the sick room; they are prompted by kindness and a desire to help. But if the doctor says "no visitors" or "very few relatives" the home nurse must take a firm stand, even at the cost of hurt feelings.

When visitors are permitted, you still have to assume the attitude of a watch dog and see that they do not overstay. A sick person, even a convalescent, needs every ounce of energy to get well in a hurry—company and conversation sap the patient of that needed energy. So, be fair to your patient, and make your friends and relatives understand the situation.

WHEN VISITORS ARRIVE

Now is the time for you to exert all your tact to see that these incidents are avoided in the sick room:

Don't let visitors stay too long, even if the patient wants them to.

Don't permit visitors to smoke, if the person is still very ill.

Don't let them feed the patient with the dainties and candies they bring, unless they are allowed in the prescribed diet.

Don't allow conversation with visitors to take a morbid turn, and above all they are not to discuss symptoms and cures with patient.

Don't admit a "friend of a friend" who comes along with the visitor, but who is unknown to the patient; this is not the time to act as a charming host to new people.

Don't feel you must be the gracious hostess and offer refreshment and charming companionship to visitors; they will understand that your time has to be put to more important use.

Don't permit children in the sick room; they may be very cute and lovable, but a child's enthusiasm and playfulness are not conducive to the patient's rest.

Don't let visitors bring or wear heavily scented flowers. The odors are often disturbing to the patient, especially if he is subject to nausea.

YOU—THE HOME NURSE

You are not to neglect yourself during a period of illness in the home, and must look out for your own well being, too. The ordinary routine of the household is naturally upset; instead of letting yourself fret about it, the following are what you must guard against:

Don't get over-tired. Try to take a nap, or at least sit down to rest, while the patient is sleeping or resting.

Don't do any more housework than absolutely necessary; this is not the time for spring cleaning or going through closets. It will tire you and upset the patient to have too much bustle in the house.

Don't discuss the illness with too many friends; they might offer you erroneous although well-meant advice. Better ask the doctor if there is anything you need to know.

Don't permit any more phone calls than necessary; ask your friends to wait until all is well at your home. Bells ringing, whether at the door or telephone, are disturbing to a patient.

Don't wear any clothes in the sick room which cannot be laundered. A cotton dress is best, with a rubberized apron over it for heavy duty.

Don't wear ill-fitting shoes; you will get less tired in comfortable ones.

Don't wear squeaky shoes; rubber heels are also a must.

Don't wear out your oldest housedress or run-down shoes or scuffs. You'll raise the patient's spirits by looking your prettiest.

Don't have very long finger nails, or wear bracelets or rings which have high settings; they're a nuisance and might scratch the patient while you are attending him.

Don't work with rough hands; use lotion.

Don't let yourself become ill through lack of fresh air and a change from

home nursing duties. Arrange with a trusted friend or relative to come in for at least an hour during the day, so you may go out for a walk.
Don't forget that the home nurse has a duty to herself as well as to the patient, to keep up her spirits, health and optimism.
Don't let the sick person see that you are worried! Leave your cares at the door of the sick room and enter it cheerfully.

CHAPTER 57

First Aid and Accident Prevention

WHEN IN DOUBT AS to the cause of illness, call a doctor. Do not make a rash diagnosis or give any treatment based on guesswork. However, emergencies do occur in every household, and it is well to know what to do before the doctor comes. But before listing what to do, it is most important to impress upon you—

WHAT YOU MUST NOT DO

Don't give anything by mouth to a person who is unconscious.
Don't take medicine from a bottle or jar in the dark.
Don't give medication from a container which has no label, or on which the label is blurred.
Don't keep poisonous drugs on the same shelf with other medicines.
Don't give a laxative or cathartic in case of persistent or severe abdominal pain.

IN CASE OF POISONING

1. Send for physician or ambulance immediately.
2. Induce vomiting by giving 4 to 7 glassfuls of strong salt water or soapsuds.
3. After vomiting, give patient a dose of Epsom salts.
4. If poison was a sleeping drug, give a cup of strong coffee every half hour.
5. If poison was a corrosive, give several glassfuls of milk or white of egg. Induce vomiting immediately after that.
6. If breathing has stopped, give artificial respiration.

GENERAL FIRST AID

Animal bites: Get doctor at once or take to hospital. Get name and address of animal's owner, call dog warden or police headquarters. The animal may have to be quarantined.
Bleeding after tonsil operation: Apply ice bag to throat. Call doctor.
Bleeding after tooth extraction: Pack piece of sterile gauze into cavity. Bite on it hard and press teeth against it. If profuse bleeding, call dentist or doctor.
Bruises: Apply cold cloth or ice bag for half hour. If skin is broken, treat same as *Cuts, Minor.*
Burns, Minor: On burned area apply white petroleum jelly, or a reliable commercial preparation recommended by your doctor, bandage lightly with sterile gauze. Or apply sterile gauze soaked in a solution of warm, freshly steeped strong tea (tannic acid). If burn is deep, call doctor.
Cuts, Minor: Apply pressure with sterile gauze until bleeding stops. Apply mild tincture of iodine. When it dries, bandage with sterile gauze.
Earache: If persistent, see doctor; it may be a sign of infection. For immediate comfort, try hot or cold compresses. Either may be effective, dependent on relief you get. Do not blow nose severely: this tends to spread infection, if any is present.
Ear, foreign object: Unless it can be removed easily with fingers, don't meddle with a hairpin or other object. See doctor.
Eyes, chemical spatters: Call doctor. Ask immediate directions.
Eyes, foreign object: Wash with plain sterile water. Don't rub eye. If persists, see doctor.
Eyes, red, sore: See doctor.
Fainting: Keep head lowered. Loosen tight collar or girdle. Pass aromatic spirits of ammonia or smelling salts a few inches below nostrils. Sprinkle cold water lightly on face. If no response, wrap in warm blanket, and call doctor.
Fractures: Injured part generally looks deformed. Do not move injured person. Call doctor immediately.
Frostbite: Can be detected when pain follows appearance of grayish-white color in exposed part. Call doctor. Until he comes, expose frozen part to cool air or put in cold water, to thaw out gradually. DON'T RUB IT OR EXPOSE TO FIRE OR STOVE OR PUT IN HOT WATER. That might cause permanent damage.
Headache: If rare and not severe, take one or two aspirin tablets. If frequent, consult doctor for cause.

Heat cramps: In muscles of abdomen and extremities; caused by over-exposure to sun. Treat same as *Heat exhaustion.*

Heat exhaustion: Call doctor immediately. Meanwhile wrap in blanket. Keep in lying position, with head lowered. Give salt water to drink (one teaspoonful salt to one pint water) at frequent intervals, in small quantities. As stimulant, give cup of strong tea or coffee mixed with a teaspoon of aromatic spirits of ammonia.

Insect bites: If "stinger" is present, remove it with tweezers. Apply paste of baking soda and water. If swelling is large, put cold cloths or ice bag over the paste.

Nose bleed: Do not lean over basin. This will increase the flow. Put head back or lie flat. Apply cold applications over nose, on head and back of neck. Sometimes applying hot water bag to feet, or a hot foot bath, draws blood away from head.

Nose, foreign object: Blow nose strenuously, one nostril at a time. See doctor immediately if object is not dislodged this way.

Poison ivy: Make thick soap lather, wash exposed part thoroughly but gently. Make a soap paste of yellow laundry soap. Apply paste to part, allow to dry. See doctor.

Scalds: See *Burns, Minor.*

Splinters: Wash part with soap and water. Apply mild tincture of iodine. Try to remove splinter with tweezers. If stubborn, sterilize needle point by passing through blue flame, then use it to "ease out" the splinter. Again apply iodine.

Sprains: Elevate injured part. Apply cold cloths or ice bag for 30 minutes, immediately after injury occurs. If swelling, don't use injured part. Call doctor.

Sprained ankle: Remove shoe and stocking. Apply hot or cold water, or both (put foot first in one basin, then the other alternately for 15 minutes). Elevate foot to lessen swelling. If severe injury, call doctor.

Stuck in throat: Foreign objects or foods. Thump vigorously on back. If no relief, lay person face down with head hanging lower, and again strike on back to dislodge. If no relief, call doctor immediately.

Sunburn, Mild: Apply olive oil, cocoa butter, white petroleum jelly, or any of the commercial preparations made for that purpose and recommended by your doctor.

Sunstroke: Usually causes hot and dry skin, severe headache, strong pulse, high fever, sometimes unconsciousness. Keep in lying position, head raised. Apply cold cloths to body, to cool. Call doctor immediately.

Toothache: If cavity, dip small piece of absorbent cotton in oil of cloves, and put into cavity. If no cavity, apply either ice bag or heating pad to cheek for comfort (whichever preferred). Consult dentist.

Unconsciousness: Do not give anything by mouth. Keep in lying position on back. Turn head slightly to one side. Loosen tight collar or girdle. Call doctor immediately.

ACCIDENT PREVENTION

So many accidents need never happen if proper precautions are taken beforehand. Whether you occupy a one-room apartment, or live in a house with a cellar and a garden, there are certain hazards which can be eliminated. Watch out for these which are most common:

BATHROOM: Provide safe container for discarded razor blades.

Bath mat or rug should be slip-proof. Sew a rubber ring from a mason preserve jar under each of the four corners of mat.

Rubber mat should be in bathtub if shower head is located over tub, or, if you have a shower stall, put rubber mat on floor. This prevents slipping.

KITCHEN: If stepladder-stool is wobbly, reinforce it or get a sturdier one.

Keep matches in metal container.

Keep gas pilot light on gas stove always lit, and gas cocks turned off.

Turn spout of kettle to face towards back of stove, to avoid scalding by steam.

Keep sharp knives and other utensils in suitable container; don't throw them into a drawer carelessly.

CELLAR: Stairs must have a handrail for support, especially cellar stairs.

Sufficient lighting on stairs, and in cellar, must be provided.

Light switches to operate from bottom of stairs as well as top.

Oil burner or furnace to be equipped with safety heat regulator.

ALL OVER THE HOUSE: Don't throw lighted matches or butts into wastepaper basket.

Don't use cleaning fluid indoors—go outside to clean garments.

If rugs slip on polished floor, either provide a mat under them, or coat the backs of rugs with commercial preparation bought for that purpose.

Provide an efficient screen in front of open fireplace, to protect the people near it and to prevent sparks flying.

Examine electrical wires and outlets periodically to fix torn wires or loose connections. (These are a fire hazard.)

All stairways should have banisters or hand rails, and be kept free from encumbrances.

Dry ice must not be handled with bare hands, nor taken into mouth. It can produce burns.

Broken glass or china—after usual sweeping, make a wad of soft bread, roll the wad over the area to pick up the tiniest splinters.

OUTSIDE OF HOUSE: Don't leave garden tools strewn around, especially not with working edge up. Stepping on sharp points or edges might cause injury.

Keep garage doors wide open when engine of car is running.

Steps to entrance of house (if not sheltered by a porch or roof) should have a handrail for support, especially in wet weather.

Steps to house must be kept free of snow, ice, and any obstruction.

SECTION 12

Beauty and Charm

By HELENA RUBINSTEIN
VICTOR H. LINDLAHR
MANYA KAHN
DRUCELLA LOWRIE
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CHAPTER 58

As Beautiful As a Bride

By HELENA RUBINSTEIN

IT IS WISE TO START your new life with *new* cosmetics and preparations. Your cosmetics should be as exquisite as your trousseau—they're just as intimate a part of you!

You are a lucky bride. At your command are preparations created through experience, science and color-research—preparations for your special needs that will keep you radiant and lovely through the future. Each beauty product you buy is accompanied with specific labeling and directions for proper use, and the smart woman follows the advice which the creators of the preparations give.

But acquiring beauty is just one part of your obligation to your new life. Only a very foolish woman would throw away the illusion of beauty with which her husband has surrounded her—the wise bride wants to remain lovely in her husband's eyes, for no man will tire of a woman who always appears delightful to him.

FOR A LOVELY SKIN

Make a frank analysis of your skin. Look into a magnifying mirror, in a strong light—decide your skin faults and learn how to correct them. Your skin may be one of these three:

Dry skin. Tiny, fine lines and a tendency to be flaky and rough.

Oily skin. Large pores, blackheads and excess shine.

Combination skin. Dry on the cheeks and around the eyes; shiny around the nose, chin and forehead with a tendency towards enlarged pores in those areas.

The finest preparations have been created that will help counteract any of these skin conditions. But there is one thing you must remember: cleanliness is absolutely vital to the beautiful complexion. Now, this very minute, you must resolve *never* to go to bed without cleansing your face of stale make-up!

Some skins do not take kindly to the usual soap and water cleansing. If you have dry skin, use a specially created cleanser cream which lathers just like soap, but it has none of soap's drying action. If your skin is

oily, there are beauty grains: a friction wash to help you achieve pore-deep cleanliness.

Next step in your beauty routine should be a toning lotion to freshen your complexion after cleansing. For the dry skin there is a smoothing and soothing herbal skin lotion (actually made from herbs). And for the oily skin you use specially made lotions to counteract the condition. If yours is a combination skin, treat the oily areas with oily skin preparations and the dry areas with preparations specialized for this condition.

ERASE THOSE TIRED LINES

If you've had a busy day and see, when you look in your mirror, little lines of strain, then you'll find a night cream a wonderful way to soften and lubricate your tired complexion. Use a pasteurized night cream, so pure it is ideal for all skins—and when you want to retain your husband's illusions about your beauty, you can use your night cream while you prepare for bed and then whisk it off with tissues just before you retire.

Directions are always supplied with the creams you buy, but these are four general rules you should learn by heart:

1. Treat your face and throat as one unit. Beauty does not end at the jawline.
2. Use an upward stroke, following the line of the muscles.
3. Never pull or stretch the skin.
4. Be gentle when massaging around the delicate eye area.

To remove cleansing cream, the simplest method is to open a facial tissue wide and wrap it around your fingers, holding it with your thumb. Wrap these tissue "mittens" on both hands, then stroke the cream gently off your face and neck.

A QUICK BEAUTY PICK-UP

Whether you're getting ready to go to a party or to spend a pleasant evening at home (just the two of you) at the end of a busy day, a mask treatment is your answer. It's simple and quick, highly beneficial to your complexion and it makes you prettier. A dry skin will find the most benefit in a herbal mask; the oily skin will appear softer and finer-textured after a cream mask. (Such preparations are within the reach of the most budget-minded newlywed.) Leave the mask on while you hop in and out of your bathtub—then remove it with cold water and see how your complexion blooms!

BATHING FOR BEAUTY

Every day you take a bath for cleanliness. But did you ever consider your bath a part of your beauty ritual? It can be, without taking extra, precious minutes from your carefully scheduled life. Scent the water with foam bath or bath oil for a feeling of luxury—an added dividend will be the fact that all of these bath preparations soften the water and are good for the skin, refining its texture and soothing any chafing or other irritations.

Your bath is the place where you'll scrub your skin. There's nothing more refreshing than a good soaping and a good scrubbing that wakes up the whole body's complexion. And for those rough spots that will develop on elbows, heels and knees you'll find a granular washing preparation, such as beauty grains, especially beneficial.

When you've stepped from your bath and patted yourself dry with a soft towel, pour yourself a satin skin from a bottle of body soothing lotion to give your skin a delightfully silky smoothness. Apply this emollient generously on your back, elbows, legs and ankles—massage it thoroughly into the skin. Now, drift with fragrant body powder, apply your deodorant which can also be scented for extra daintiness, and you'll have a sense of complete well-being which only a good bath can give you!

HAIR—YOUR CROWNING GLORY

If you are planning for a gala occasion or a vacation trip, get your permanent at least three weeks before the event. Even the most expensive permanent may be stiff and set-looking for the first few days. But if you care properly for your hair it will emphasize the clarity of your skin, the brilliance of your eyes, and the shape of your face. Before you get your permanent, use a hair-conditioning cream to make your hair soft to the touch and shining to the eyes. Even one treatment with a hair-conditioning cream will show improvement in the texture of your hair. After the permanent, at least two treatments should be given to counteract any possible drying or harshening.

When you shampoo, do not use just any soap or liquid. Consider if your hair is dry or oily, before you buy the shampoo. Get the one which is made for your hair—a shampoo that prevents blonde hair from darkening or one that keeps brunette hair rich and glowing. A very new product is the color-tint rinse to bring out the highlights in your hair, which may be streaked from the sun, or you may wail that

it has a "mousy" tone, or you may even want to brighten or intensify your natural hair color.

Above all else, don't forget to use a grooming preparation when you brush your hair to smooth, sleek beauty.

YOUR HANDS

Regardless of the shape of your hands and fingers, they will seem beautiful if you keep them smooth, soft and well-manicured. You know, of course, the obvious things like avoiding hard water and harsh cleansing agents. Equally bad for the hands are very hot and very cold water. But no matter what kind of water or soap, use a generous lather with a brush and rinse *very* well. It's important to be sure you dry your hands thoroughly, too. Any water left on the skin has a drying and aging effect. And for an extra beauty treatment use hand lotion, apply it with the same motions you'd use when drawing on a pair of tight gloves. This little daily massage helps immeasurably in keeping the hands lovely.

Once a week, your hands need a beautifying treatment. Do this at a time most convenient to you. Massage your hands well with night cream, then wear a pair of loose gloves while you go through the morning or while you sleep at night. Just one simple treatment like this and you'll be amazed at how much softer and whiter your hands look.

Remember, too, that when you cleanse your face with cream you should always massage the cream which is left on your fingers into the hands for extra lubrication. Takes only a few seconds, but pays real dividends in beauty.

HAND EXERCISES FOR GRACE AND BEAUTY.

1. Shake your hands briskly from the wrists.
2. Hold your hands high over your head for a minute. Then bring them down to your sides, slowly, and relax completely.
3. Imaginary piano playing exercises help to keep your fingers young and graceful. Put your hand on a table with the fingers touching the table and the hand raised. Keep the palm of the hand parallel with the table and in such a position that you could easily hold a coin on the back of your hand, just above the knuckles. Now raise each finger, separately, five times—holding the other fingers firmly on the table. (You will find that your fourth finger is the weakest.)
4. Hold the thumb stiff. Bend each finger to meet the thumb, stretching

the ligaments. Try this twenty times, slowly, and you will certainly feel you have exercised your hand muscles.

5. The Flying Bird movement is always fun to do. You simply move your hands through the air, imitating the motion-swaying slightly up and down—of a bird in flight. Remember that the wrists always lead the way in this exercise.

6. You can do a great deal yourself in shaping the fingertips. At odd moments when you are resting, *mold* the fingers of left hand with the thumb and first finger of the right hand. Imagine you are pulling your fingertips down to a fine point. Reverse the procedure by working on your right hand with the thumb and first finger of your left hand.

YOUR MAKE-UP

There is only one way nowadays for the modern woman to choose the colors of her make-up. You choose them according to the color of your hair, your skin and your eyes. You use your cosmetics today as an artist uses color on his palette—to create, to express, to emphasize. With this in mind, you must select your make-up:

POWDER AND FOUNDATION: Two shades: the lighter powder for daytime wear; the darker shades for evening.

LIPSTICKS: These will also be color-keyed to your coloring. But pay attention here to see that they are keyed to your costume colors as well.

ROUGE: Two shades, keyed to the basic colors of your wardrobe.

EYE SHADOW: Two shades; one to accentuate the natural color of your eyes, and one opalescent shade to blend with the colored one for a dazzling effect under night lights.

MASCARA: Choose a waterproof cream that will never smudge or run. For the blue-eyed bride a beautiful dark blue shade to make your eyes seem ten shades bluer. Get two colors of mascara: a black or brown for daytime wear; blue or an exotic blue-green for evening excitement.

TECHNIQUES FOR USING MAKE-UP

You can bring out the most attractive features of your face by using make-up with the technique of an artist.

FOUNDATION: Apply this by making five large dots—one on forehead, one on nose, one on chin, one on right cheek, one on left cheek. Spread it on smoothly. Make sure you get it right up to the hairline and blend it evenly to avoid any dividing line. Blend evenly under chin to ensure a smooth finish.

REMODELING WITH FOUNDATION: Do you know you can remodel your face and throat? Use one shade of foundation (to match your skin tone) for overall coverage; then a darker shade of foundation to minimize, or a lighter shade to emphasize, certain features, as you wish.

To minimize heavy jawline. Carry your foundation down the throat in a "V" shape.

To bring out a receding chin. Use a *lighter* shade over the most prominent part of the chin, that round bump at the tip.

To make a double chin appear single. Use a *darker* shade over the fullest part of the "second" chin. Concentrate the darker color at the front, or center, of the neck, fading it away at the sides.

To make thin, hollow cheeks look more rounded. Use a *lighter* shade in the hollow depression under the cheekbones.

To make full cheeks look more sculptured. Use a *darker* shade under the cheekbones. Begin the darker area just below the outer corner of the eyes and blend it down to the jawline and out to the ears.

To counteract depressions alongside the base of the nostrils. Use a *lighter* shade in the sunken area.

To make eyes look larger and deeper-set. Use a *lighter* shade on those bones just below the eyebrows, to bring out and make the eyes appear deeper and darker by contrast.

To minimize under-eye puffiness. Use a *slightly darker* shade under the eyes on the elevated, puffy parts of the skin.

To make a large nose look smaller. Use a *darker,* but only *slightly darker* shade on the nose.

To give a flat nose height. Draw, with the little finger or a brush, a *lighter* shaded line down over the bridge of the nose, from between the eyes to down under the tip of the nose.

ROUGE RULES:

1. Choose a shade of rouge that harmonizes with costume and complexion.
2. Use your rouge according to your needs. Use cream rouge with your basic make-up; compact rouge (dry) for touch-up purposes.
3. Always use your rouge sparingly. (Better to add more as you go along than to use too much at the start.)
4. Apply your rouge correctly. (This is of the utmost importance since the purpose of rouge is not only to give your skin a young, natural glow, but also to help you play up your best features by accenting certain facial contours and softening others.)

HOW TO APPLY CREAM ROUGE FOR THE DRY SKIN. Touch your rouge

lightly with the cushion of your finger. Don't take too much. With your fingertip, apply lightly three small dots of rouge at three points in a triangle on your cheekbones. Apply first on the cheekbone directly below center of eye. Second, on the cheekbone at the far corner of the eye. Third, directly under second dot, on line with base of the nose. Blend these dots together with a clean fingertip, using quick, light brushing movements. If you find that you need more color, add it. Check the side view in your mirror; and remember, in applying rouge, not to go higher than the outer corner of the eye; no lower than the tip of the nose; leave one-half inch distance between cheek and hairline.

HOW TO APPLY COMPACT ROUGE. This is applied in exactly the same manner as cream rouge, except that it goes on *after powder.* The triangle dots are made with a puff or a piece of cotton, instead of with fingertip. Then, with a clean puff or piece of cotton, blend triangle in same manner as described for cream rouge.

SPECIAL TRICKS FOR PLAYING UP CONTOURS WITH ROUGE.

If your face is oval, concentrate on cheekbones.

If your face is round, concentrate rouge above cheekbones.

If your face is long, concentrate rouge under the cheekbones. Always blend perfectly.

POWDER. Take a clean cotton puff. (Cotton distributes the powder more evenly.) Get as much on your puff as you can and press it on your entire face and throat liberally with light pressure, powdering the nose last. Leave it all on for a minute or two to give it an opportunity to cling to your foundation. Finally turn your cotton to the clean side and brush off the excess powder, using downward strokes to follow the direction of the "down" on your face.

EYE SHADOW.

1. Before applying your eye shadow, always groom the eyebrows. Use an eyelash brush to brush brows upwards, then backwards to remove every trace of powder. If you need a deeper accent on your brows, apply pencil in little dots. Then, with two fingers, pinch your eyebrows together to form a perfect line which gives a soft and natural finish.

2. Choose a shade of luminous eye shadow which harmonizes with your costume. Use only enough to flatter your eyes and apply it as follows: Touch your finger lightly to your eye shadow. Place a large dot in the center of each eyelid. Blend it down to the eyelashes so there is no space between the lashes and the eyelid. Don't be timid about applying eye shadow. Then, use a clean finger and go over the entire eye in an upward and outward movement toward the eyebrow.

The boundary lines for eye shadow are:

Up as far as the crease of the eyelid, tapering off a little above that.

In as far as the halfway mark between the center of the eyelid and the inner corner of the eye.

Out ever so slightly beyond outer corner of eye.

Don't use eye shadow on bone just below eyebrow. This area should be kept light. The eye socket is the only part you want to have in shadow.

If your eyes are set close together, apply eye shadow away from the nose to elongate the eyes.

If your eyelids are heavy or slightly bulging, start nearer the inner corner of the eye with your eye shadow and spread it *higher up* on the eyelid.

MASCARA. Slide the brush across the mascara so that it is evenly distributed on the bristles. Apply the mascara to your lashes using an upsweep motion. Apply it first to the tips of the upper lashes, to give them extra length. Give the outer corner of the upper lids an extra stroke or two. Then go back and brush the entire lash as near the eyelid as possible. Do it again and again, alternating eyes, gently pushing the lashes upward. This encourages them to curl. (Do not apply mascara to the lower lashes unless you are an extreme blonde and need extra eyelash emphasis.) To separate the lashes, run your brush horizontally, outward, across the very tips of the lashes.

LIPSTICK. Using the lipstick, or a brush if you prefer, start at the corner of the upper lip. Sweep the lipstick across the upper lip from one corner to the other. (By starting at the corner you achieve a young, uplifted line.) Fill in the lower lip to the very ends.

Of course, you can alter your entire appearance by applying lipstick in various ways. Here are a few pointers which will help you:

If your lips are too thin. Apply lipstick generously over entire lip surface, extending to outer or colorless ridge of the lip line. Follow natural contour and proportion.

If your mouth is wide. Concentrate lipstick toward center of mouth, accenting the center and using it lightly at corners. Retouch corners of the mouth with powder to make them less visible, thereby decreasing the width of the mouth.

If your lower lip is too heavy. Use lipstick more generously on upper lip, or make a second application on upper lip with a lighter, brighter

shade of color. Avoid these errors: corners without lipstick, exaggerated Cupid's bow, line too full near corners of lower lip.

If you have trouble keeping your lipstick on. You may prefer to apply your lipstick directly after your rouge, powdering over the lipstick. In this case, follow the above instructions, and reapply your lipstick at the very end.

YOUR FEET — YOUR LEGS

They are as much a part of your beauty as your hands or your eyes. So don't neglect them in your beauty grooming. The slightest trace of fuzz on the legs is distasteful to the fastidious—a depilatory or a wax treatment once a week (or more often, depending on the growth) is essential if you want to be lovely. For the feet, a "friction wash" with beauty grains is recommended with your bath. And then, after you are dry from the bath or shower, a soothing, smoothing emollient lotion will keep the skin of feet and legs lovely and velvety!

BE A PRETTY WIFE

If possible, apply your beauty treatments in your hours of privacy while your husband is at work. Keep hand lotion in your bathroom and your kitchen, to use every time your hands have been immersed in water. Sachet in your favorite fragrance should be put in drawers with your lingerie, blouses and gloves. A cream depilatory should have its place in your bathroom.

In this chapter was given a list of "do's" that will keep you a pretty wife—but just as there are "do's" there are "don't's." And they can be real pitfalls unless you watch for them and guard against them.

Don't ever let your husband see you looking your worst! One of the great errors any bride can make is to let her husband see her disheveled and unkempt. Wash your face in the morning, apply a dash of powder and a soupçon of lipstick, brush your hair and give him a pretty memory to take to work with him.

Don't use obvious make-up if your husband objects to a "made-up" look. A man doesn't like to think that his wife gets her beauty from jars and bottles and boxes. It sets you apart from other women if he thinks you are naturally pretty.

Don't wait for wrinkles and double chins to appear before doing something about them. It is very easy for the bride to think "my husband likes me just as I am"—and it is true. But unless you remain lovely as time goes by, your husband is likely to look at you one day and realize that you are not the same fresh, pretty creature he married.

Don't ever let your husband see you covered with cream or unattractive preparations. Many of the products mentioned in the foregoing are completely inconspicuous and can be used in his presence. The heavier creams and masks, the pin curlers and depilatories, should be used while he is away for the day. One may need them to be attractive, but they simply aren't attractive to look at on your loved one.

CHAPTER 59

Beauty Through Food

By VICTOR H. LINDLAHR

TRUE BEAUTY IS NOT MERELY the shape of your face or the color of your eyes. It is the glow of vitality and health, the attractive figure, the clear skin and shining hair that come from a well-nourished body.

In Chapter 38 I discovered how to choose foods and plan menus for good health. Foods play a most important rule in beauty, too. You literally are what you eat, and no better proof is needed than your own experience. You know how much better you look and feel when you eat properly. By the same token, eating without attention to the effect foods can have is the easiest way to lose your figure, your good looks and your vitality.

Years ago, it was almost an accepted fact for a girl to put on pounds of unneeded weight after marriage. This is no longer true. Modern nutrition science and beauty hygiene have taught us that you can stay as attractive and slim after years of marriage as you were when you were a glowing bride.

Make up your mind that you are going to eat for beauty—the most enjoyable kind of eating because it is both pleasant and the best insurance you can have for keeping your physical charm.

CALORIES AND YOUR FIGURE

A calorie is the amount of energy supplied by a food. If you eat more calories than your activities require, you will be overweight. If you eat too few, you will be underweight. Nutritionists have determined

approximately how many calories the average healthy woman needs every day. In round figures, they are:

Activity	*Calories Required*
Lady of leisure (no physical exertion)	1800 - 2000
Sedentary work	2000 - 2200
Housework average	2200 - 2500
Active physical work (gardening, sports, etc.)	3000

Good calorie charts are readily available, which will show you how many calories commonly eaten foods contain. Depending upon the kind of work you do, you can choose the number of calories you should get every day. But remember a most important fact: choose those calories from the health- and vitality-giving foods! A few pieces of candy, for example, would give you about 500 calories. However, you do not get the nourishment from the candy that you get from a meal consisting of meat, vegetables, potato and fruit, which can also total 500 calories. That is why it is so important to know how to balance your meals wisely. (See Chapter 38.)

HOW TO SLIM DOWN

To keep your figure trim—or to slim it down if you are overweight—foods are your best ally. There is absolutely no need to go on a starvation diet, which will ruin your health, your looks and your disposition as well.

A sensible reducing diet follows the same basic plan as any balanced diet with this exception: choose foods low in calories. You can eat meats, eggs, fish, vegetables and fruits, provided they are from the low-calorie groups. Any of the many good calorie charts will help you make up meals averaging from 1000 to 1200 calories a day. Such meals will be satisfying, yet weight-reducing. Of course you will have to give up those whipped cream desserts and rich pastries, but if you keep your goal of a slender attractive figure in mind, it will make things easier for you.

Here are a few suggestions to help you in your reducing program:
Don't start to reduce without consulting your doctor first. He will advise you how many pounds to lose, and over how long a period of time.
Don't assume the air of a martyr and don't discuss your diet with everyone you meet. Other people—including your husband—will admire your slim figure, but they aren't interested in your methods of acquiring it.

Don't eat between meals. If you get hungry, drink water or nibble on raw carrots or a stalk of celery.
Don't drink water with your meals.
Don't use too much salt. Use just enough to make foods palatable.
Don't quit your daily tasks. Keep on with your regular routines.
Don't "sit around." Walk at least a half mile a day. Get some outdoor exercise every day.
Don't forget to weigh yourself regularly, at the same time every day.
Don't cheat. You'll only be fooling yourself.
Don't expect miracles. It is better to lose slowly but regularly than to make a quick drop in weight and then gain it all back.
Don't forget that alcoholic drinks are pound-adders, especially if you eat cocktail tidbits with them.

A typical day's eating on a sensible reducing diet would follow this pattern:

Breakfast

1 6 oz. glass orange juice; 1 egg, any style except fried; 1 piece toast with 1 teaspoon cottage cheese; 1 cup coffee with 1 teaspoon sugar.

Lunch

1 cup clear soup; broiled hamburger, 3 oz. portion; ½ cup peas; 3 canned plums; 1 glass skim milk.

Dinner

Mixed green salad; baked lean ham, 3 oz. portion; ½ cup string beans; ⅔ cup spinach; ½ grapefruit; 1 glass skim milk or 1 cup coffee with 1 teaspoon sugar.

HOW TO GAIN WEIGHT

The weight problem is not always one of reducing. You may want to gain a few pounds in order to maintain your health and improve your appearance.

There are many causes of underweight. If you are troubled with a poor appetite, never seem hungry at meals and just aren't interested in food, better have your doctor check you over at once. He will make whatever suggestions are necessary.

However, there are many things you can do to help yourself put on the pounds you want. In addition to choosing the proper foods, other factors are most important.

Learn to relax. Most underweight people are often tense. Don't let yourself become irritated over trifles.

Get plenty of sleep and rest. There is absolutely no substitute for sleep.

Spend a few hours each day in the outdoors. Walking or some mild exercise will help to improve your appetite and act as a general tonic.

So far as food is concerned, the process of adding weight is almost the opposite of losing it—you eat more *calories* instead of fewer. Again remember that those calories must come from balanced meals containing plenty of nourishing meats, milk, fish, eggs, vegetables, fruits and cereals. Stuffing yourself with sweets will provide calories, to be sure, but those calories will not benefit you as they should because you need vitamins and minerals to turn them into energy and body tissues.

To gain weight, follow the same basic balanced meal plan as outlined in Chapter 38, but do a few things to the foods that will make them "fattening." Here's how:

Drink flavored milks—malted and chocolate milk shakes are high in calories, and make it pleasanter to drink extra amounts of milk.

Use butter or cream sauces on vegetables.

Top puddings and gelatin and desserts with whipped cream or custard sauces.

Eat bread and butter with your meals.

Eat five small meals a day instead of three large ones, if you feel that you can't eat too much food at one sitting.

Between-meal snacks are good for you. Make them of foods like milk, whole wheat crackers, and fruit.

Choose high calorie foods when you can. For example, sandwiches like peanut butter, cream cheese and jelly, liverwurst, etc., are nourishing, tasty and pound-adding.

A typical day's eating to gain weight would follow this general pattern:

Breakfast

Large glass of fruit juice; eggs any style; cereal with cream or milk; buttered toast; coffee with cream and sugar.

Mid-morning

Juice, or milk, and crackers.

Lunch

Cream of tomato soup; chopped ham and peanut butter sandwich; steamed or fresh fruit; milk.

Mid-afternoon

Milk shake, cookies.

Dinner

Mixed vegetable salad with dressing; broiled meat or fish; mashed or baked potato with butter; creamed spinach; bread and butter; ice cream; beverage.

Before Bedtime

Milk, plain or flavored; sandwich or crackers; fruit.

CONSIDER YOUR HUSBAND

Whether you want to gain weight or lose it, your meals revolve around the same sensible balanced plan. Make adjustments as needed, but remember that you are preparing meals for *two*—yourself and your husband. Take into consideration his tastes and food requirements, as well as your own.

It is not difficult to adjust dishes to suit your own needs. If you are reducing, for example, serve him salad dressings, but eat your salads plain. Give him creamed or buttered vegetables, if he likes them, but have yours prepared very simply. If he likes desserts, let him have them; you quietly finish off your meal with fruit.

Above all, do not fuss about your diet, especially before your husband. He doesn't care about the details of how to attain your charm. All he knows is that he is in love with a beautiful, attractive woman. Let foods help you to remain that way!

CHAPTER 60

Beauty of Face and Figure

By MANYA KAHN

TO HAVE AN ATTRACTIVE figure, a youthful face and a flawless complexion is the natural desire of every woman, young or old.

True glamour and beauty can come only as a result of radiant health. There is no haphazard way, no hit or miss method to acquire good health. It means study and thorough understanding of what constitutes properly balanced diets, correct exercise, deep breathing, the benefits of fresh air and sunshine, rest and relaxation.

There is today an over-emphasis on superficial glamour and beauty through shallow methods which sometimes give only temporary results at best. The intelligent woman these days has developed an interest

in face and body culture. She is constantly seeking information on how to acquire and keep good health and good humor that make for a happy and long life.

To understand the structural parts of your body and the functions of its various organs is not only interesting, but almost necessary. To learn the meaning of correct posture and how to acquire it is not only important for esthetic reasons, but also for physical and functional reasons.

IF YOU ARE OVERWEIGHT

Few of us like to hear it, but the fact is inescapable that most overweight is due to eating too much. The body takes all the nourishment it needs for fuel or energy, and what is not used is stored as fat. Generally, too, it settles that fat in the spots where it's most unwelcome; abdomen, thighs, diaphragm and hips.

Fat will not melt or evaporate through your pores, actually your weight would remain the same if your daily intake of food equalled the amount of energy you use up daily. It's simple arithmetic, you must cut down your intake and at the same time increase your output of energy in order to reduce the amount of this storable material as excess fat.

A reduction of food intake, plus proper choice of food, will help reduce your weight, but it cannot *reshape* your figure by taking pounds and inches off just where they should be taken off. It is simple to understand that although your muscles and skin do have a certain amount of elasticity, they cannot adjust, overnight, to a complete change. Losing weight slowly, while keeping your muscular tissues toned up and healthy by exercise, is infinitely more satisfactory from both the health angle as well as the cosmetic one. This explains the interdependence of exercise and diet.

EXERCISE YOU MUST FOR HEALTH AND BEAUTY

Unused, inactive muscles become, in time, useless and atrophied. Ceasing to be fully alive, they cannot serve their purpose of providing good carriage, energy and vitality, no matter what your pattern of living may be. Just remember that actual muscle structure constitutes more than half of the weight and bulk of your body. Now imagine this as an inert, sagging mass, rather than a strong elastic one, and you'll immediately understand the importance of proper exercise for strengthening and toning your muscle structure.

Too often, the woman who makes a happy career of homemaking believes that she uses all her muscles in her daily activities. There certainly is a great deal of activity in the home. Bed-making, sweeping, going up and down stairs innumerable times, walking the baby, all call for muscular movement; but it cannot be said too emphatically that it is absolutely impossible to put *all* muscles into action while in the usual upright position. It is only by lying flat on your back, the ideal position from which to begin exercises, that you can be assured of exercising all muscles, with a resultant stimulation of the circulation of the blood.

Too few people understand that muscles are separate layers of flesh and red elastic fibres, in which the blood vessels (consisting of veins and arteries) are housed. When muscles are put to useful work, through proper exercise, they contract and the relaxation process is also repeated in the blood vessels which, in turn, stimulates the blood circulation. Women who have learned to exercise scientifically and rhythmically are invariably delighted with the results of a good circulatory system and that immediate feeling of exhilaration.

The old fashioned method of exercise, with its fast jerky movements, is tiring rather than refreshing and robs us of energy. However, exercise properly performed is rhythmic movement based on proper breathing and a coordinated series of steps that produce a feeling of well-being. Re-educated muscles and nerves pep up the digestive system and improve elimination.

Healthy, strong muscles create good posture, a major contribution to health and beauty. Good posture puts each part of the body in a harmonious relationship, keeps it shapely, creates no strains, eases motion and gives grace to action.

Bad posture distorts the appearance of the body, causing in many cases a sway back, a protruding abdomen, a caved-in chest. Bad posture may cause neck muscles to strain, a double chin to grow, can turn vertabrae which is thrown out of line into a dowager's hump, cause the backbone itself to contract against the nerves, and produce aches and pains.

The woman with bad posture will usually complain of tiring easily, of not enjoying her household duties. She may have physical complaints like backaches, poor elimination, sluggish digestion and bad nerves. When posture is corrected, many of these troubles vanish into thin air. With good posture, new grace is found and even if weight is badly distributed it looks less awkward.

There are not many people who are fortunate enough to have good posture naturally. In order to move and stand well, one must have control of the muscles throughout the body, especially the major muscles, such as the diaphragm, waist, thighs and hips. It is for this reason that the proper exercises concentrate on improving these major muscles.

The ideal place to exercise is outdoors in the fresh air and sunshine. If you exercise indoors, your windows should be wide open and the room free from dust. To begin, put on the floor a foam rubber mat or a thin cotton mattress without springs. When you are more advanced in your exercises, your backbone will become more pliable and stronger and you will then exercise freely on a hard floor. Wear a pair of rompers or a bathing suit or a sweat shirt and a pair of panties. Make certain there are no restrictions anywhere.

If you will follow the exercises consistently and intelligently, remembering to coordinate each movement with deep breathing as you begin and with slow exhalation as you finish each exercise, performing it slowly and leisurely, you will go far in giving yourself a healthy start on the road to a lovelier face and figure.

Always stop when you are tired. Never exercise at the expense of your energy. Be sure to have a thorough physical check-up by a competent physician before you start on any exercise or diet program.

CARE AND EXERCISE FOR BUST DEVELOPMENT

The only way to develop a bust line is through deep breathing and corrective exercise, preferably outdoors and in the sunshine. Better health, firmer muscle structure and better posture will naturally develop the bust line into a more attractive, shaplier appearance. Modern fashions demand a firm, shapely and well-rounded bust line which adds a great deal of feminine charm to the figure, and it is deserving of constant care and attention.

The importance of deep breathing for normal bust development cannot be stressed enough. Inhaling and exhaling rhythmically and deeply will expand and develop the chest, will build up the underlying tissues and the breast muscles. Deep intake of oxygen helps purify the blood stream, assists digestion and proper elimination and beautifies the skin texture. There are exercises especially designed to help you gain proper muscle development. If you exercise consistently and correctly, your figure lines will develop graceful, feminine contours.

HOPE FOR THE UNDERWEIGHT

Being too thin is just as much a problem as being too heavy. Perhaps being thin is even more difficult to cope with because its cause is not always obvious. Thin people are advised to eat more, they are urged to eat between meals, to rest a great deal in order to gain weight.

This advice is sensible. People who are inclined to gain weight easily can most certainly increase their weight by following such a program. But it may not always work easily with people on the thinner side, for the following reasons: underweight people often suffer from nervous tension, poor muscle tone, sluggish circulation and a general run-down condition. In this state, the body may not be able to digest or assimilate food properly. Too much food may become an extra burden and strain on the digestive organs. Also, too much rest doesn't develop muscle tissue on thin people. Inactivity doesn't help a sluggish circulation or relieve nervous tension.

In order to gain weight, thin people should adopt a sane and sensible program for living. They must realize that the ability to enjoy life more fully comes only as the result of good health and that beauty, too, stems from *good health* only.

Before venturing on any program to gain weight, you must have a thorough physical check-up. If your doctor pronounces you physically fit, there are a number of ways, and pleasant ones at that, to remedy the problem of underweight in addition to adequate diet.

Underweight people must concentrate on gaining *muscle tissue*—not fat—in order to acquire soft, feminine contours. In order to assimilate food properly and to improve digestion, underweight people must exercise consistently. They must learn to use their bodies correctly with the least amount of exertion in all of their daily activities while working, sitting or walking. Concentration on good posture and deep breathing (outdoors if possible or near an open window if indoors) is most necessary. And last, but not least, they must learn how to relax for health and beauty's sake.

LEARN HOW TO RELAX

Healthier, happier life awaits those who master the art of relaxation. It's a way of renewing oneself. It's an essential to health and is inseparable from beauty.

The reasons for feeling all tied up in a knot vary. But unquestionably the ability to relax taut muscles helps restore your energy and

gives you a better chance to evaluate your personal problems. Proper relaxation has proved that you can shake off fatigue, mental strain and anxiety which are so detrimental to your health, usefulness and good looks.

Whatever the reason for tenseness, the results have an unhappy uniformity. From the moment you wake, to that last second before you finally fall asleep, the tempo of modern life may keep you tense. You don't awaken gradually—an alarm clock yanks you out of sleep. You don't stretch leisurely and move on to the first duties of the day. Perhaps you rush and hurry, and strain and worry. And you sense something's wrong, but you may not know what it is or how to remedy it. You can't win for yourself good health and its resultant good looks until you learn how to relax.

Too often women lack the knowledge of how to relax and usually the results take such forms as the inability to fall asleep, headaches, some digestive distress, general lassitude. Every woman is eager for the same thing—the capacity to enjoy life more fully. Naturally, there are numerous methods by which they might achieve this desire. But we are here concerned with a measure that's accessible, practical and, best of all, absolutely sure to succeed—and that's the art of relaxation!

In this art there are three factors of almost equal importance. The first is heat; the second, scientifically directed exercise; and the third, massage. Each of these can play a stellar and soothing role in your life, if you'll only give them a chance!

Heat in its best form, of course, is natural sunshine. Next best a therapeutic lamp, a gentle indoor sun. Heat quickens circulation and thus reduces the tension in muscles and nerves. You all know from experience how your muscles tighten up when you become chilled. But gentle warmth has the opposite, most agreeable effect—it eases these same muscles. Women who feel tired out and nervous after a day's rushing about find, as they stretch their bodies comfortably under the soothing warmth of such a lamp, that the gentle heat makes them drowsy and quiet and relaxed. After the relaxing effect of the heat on the muscles, it is no longer an effort to go into the next step—exercise. If natural sunshine is not available, be sure, before you buy a lamp, to get specific directions from the most reliable dealer!

Our muscular structure is an intricate and interesting affair. It's worth getting acquainted with and treating with proper consideration. For unless you know how to exercise or tense a muscle properly, you can't possibly know how to relax it. That's why correct exercise is so

important—exercise that saves rather than wastes energy, that puts every muscle in your body to work. Re-educated muscles and nerves become useful muscles and healthy nerves. They're ready to help your digestive and circulatory system.

So, too, massage—the third factor in relaxation—is important. It is, after all, passive exercise; obviously beneficial in cases of fatigue; refreshing in all cases, because it relaxes and stimulates at the same time. However, massage must be done properly to produce the desired results.

It is significant that physicians have given the question of relaxation a great deal of attention. Perhaps because of the complexity of our life, there are innumerable avenues of interest for the alert woman. But she needs energy to explore them. Learning how to relax, not only in her leisure moments but also in her activities, is her first job, no matter what the others may be. Learning to depend on her own toned, re-educated muscles and nerves is a *must* for the woman seeking the most out of life. That's what proper relaxation as a daily, natural process will help her accomplish.

The whole idea of health through relaxation, and beauty through health, is sound and proven. No wise woman waits for serious proof of the toll that modern life takes. She gets busy to prevent it now and offset it by proper relaxation. The whole circulatory system which feeds us with energy must be properly recharged. Our lives can be fuller and happier, our bodies healthier, our faces brighter and fairer—once we learn how to relax.

CHAPTER 61

Colors for Beauty

By DRUCELLA LOWRIE

COLORS PLAY AN IMPORTANT part in making you look lovely—and in bringing out your best mood. When selecting materials to make your clothes, or when buying your costume, hat and accessories, be sure that it is the color most flattering to you.

BASIC COLOR RULES

The "color wheel" diagram will assist you in choosing your colors, according to these rules:

1. A color may be emphasized or accented, in this manner:

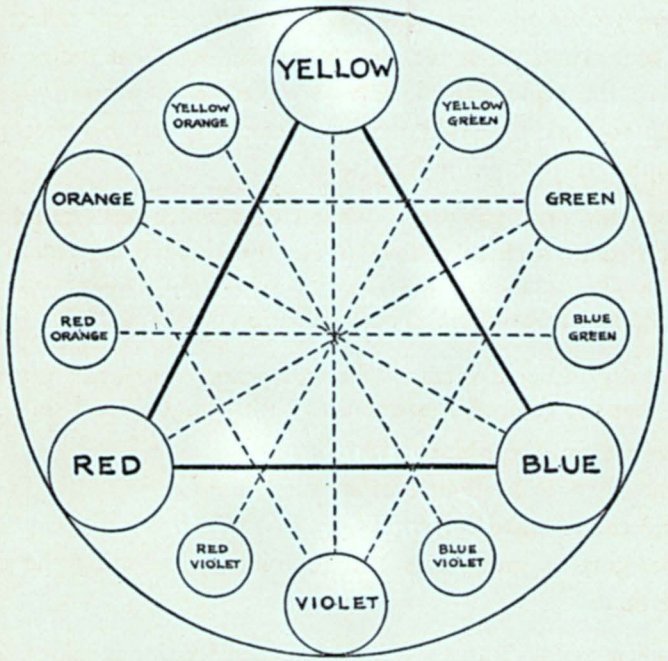
By its complement. The complement of a color is the one directly opposite it, as shown in the color wheel. (For instance, yellow is complemented by violet; red-orange is complemented by blue-green.)

By repetition. Yellow, for instance, is emphasized by yellow; light brown by light brown.

2. A color may be toned down, in this manner:

By a neighboring color. As shown on color wheel, the color green, for instance, plays down yellow; violet plays down red.

By same color but deeper tone. Often very effective; for instance, use burnt orange with orange.



ANALYZE YOUR COLORING

Analyze your own coloring, in this order: your hair, your skin, your eyes. Then use the basic color rules to "play up" your attractive qualities and "play down" those which should be inconspicuous.

YOUR HAIR: This, of course, is the dominating note of your coloring. When selecting colors to wear, your first consideration, therefore, is to see that they are flattering to your hair.

YOUR SKIN: Look in the mirror under the brightest light, without any make-up, to determine whether the yellow tone (creamy to sallow) or the red tone (rosy to ruddy) is more prominent in your skin (or you may be the lucky one whose skin is a perfect blend of both).

If you tan in the summer, more yellow or more red may be brought out in your skin; that will, of course, affect your choice of becoming colors.

Skin with yellow predominating: Wear a color that will reflect a rosier tint to your skin, such as red, orange, red-violet. Wear the neighboring color (on the color wheel) such as green, to play down the yellow tones of your skin. Avoid the complementary color (violet) which will emphasize your yellow skin tone.

Skin with red predominating: Wear colors which will reflect in your own skin tones, such as yellow. Wear the neighboring color, such as violet, to play down the red tones of your skin. Avoid the complementary color (blue) which will emphasize your red skin tone.

YOUR EYES: Choose a color that will accent your eyes; provided, of course, that the color also harmonizes with your hair and skin.

These are good eye-hints with color:

1. Light colors make light eyes appear lighter.
2. Vivid colors make dark eyes appear darker.
3. Blue, gray or green eyes change color by reflecting the color of your costume.

COLORS FOR YOUR FIGURE: Your next consideration is color to enhance your figure. Your mirror will, of course, determine whether you must "play up" or "play down" your figure by bright or inconspicuous colors. If your figure is large, choose black or a dark blue, brown, green or gray for your basic costume, then "spice" it with accessories of lighter colors. In selecting the color of the basic costume and accessories, be guided by the basic color rules regarding your hair, skin and eyes.

CHAPTER 62

Poise and Charm

By LUCILLE GIDSEG, R.N.

NO WOMAN CAN RELY on her lovely face and figure or on her fine wardrobe to make her attractive, unless she has developed a manner toward others which is gracious and charming. It is not difficult to attain—poise and charm are the results of an intelligent understanding of your own best qualities and of the natural warmth you have for people, their feelings and their interests. Usually people think of charm as an elusive quality—but it can be developed in a common sense way by training yourself to walk and sit and talk to others without consciously striving to creat an effect.

OVERCOME SELF-CONSCIOUSNESS

No woman possesses the sum total of all the graces and virtues and beauty, but each woman has within herself the power to be courteous, to attract friendship and affection, to make her home a lovely place where people will like to visit, to follow a sensible diet and plan of exercise and beauty treatments, to choose a wardrobe that will bring out the best parts of her figure. If you are tall or short, thin or plump, you can turn into an asset what you might self-consciously regard as a liability. Make people notice you as "that stunning tall woman," or "that charming petite woman," by playing up what nature has given you in appearance and not trying to be something else.

Set a high evaluation upon yourself—then live up to it! A little conceit is a good thing if it's just enough to make you appraise yourself honestly and decide you're going to act like a gracious beauty. It will become a good habit.

The best way to take yourself "out of yourself" is to be interested in the things which other people say and do. You don't have to join in every hobby of the others, nor must you agree with all their ideas—but opening your mind to other people's thoughts and activities is the best way to enrich your own mind. This is the first step to overcome that attitude of self-consciousness. Bear in mind that it is as much a social blunder to be too shy as it is to be too aggressive.

HOW TO WALK AND SIT

It may seem elementary to tell an adult how to do these things, but the first thing people notice, as you approach them, is the way you walk. Practice in front of a full length mirror. If your head is not held high, if your shoulders and back slump over, if you put one foot in front of the other in an aggressive manner, if you waddle as you take your steps, or if they are tiny mincing steps, you are not a graceful walker. You can overcome such faults by training yourself to walk with head high, shoulders up, back straight, and with graceful steps that are rhythmic and even.

When walking across a room, don't race, don't bump into furniture or people or catch your foot in the rug. Enter and leave a room gracefully and leisurely.

Sitting down is another thing for you to observe in yourself. Do you just plunk yourself down on the edge of the chair, or make it in two stages by first getting down hastily on the seat and then wiggling yourself into the depths of the chair? Practice this sitting down process—approach the chair with a graceful step, keep your head up and back straight, then let yourself down on the chair with a leisurely motion. When you get up, do so gracefully and in one piece, without going through a wiggling motion, holding to the chair arms to get yourself out.

When you are sitting down, try to avoid crossing your legs. Of course many people find it relaxing. If you must cross them, practice in front of your mirror and see the way it is most graceful for you. Don't cross your legs when wearing a tight or short skirt—a full skirt which will drape over the legs will be much prettier. A sitting fault, which must be avoided, is spreading the knees apart: it is a clumsy attitude, even when standing.

RELAXED HANDS

Are you one of those self-conscious people who doesn't know what to do with her hands? The way you use and relax them is important in your quest for charm.

If you are engaged in conversation with others, keep your hands as quiet as possible. The most relaxed and charming way to do this is to keep your hands in your lap, one in the other, palms and fingers turned upward. Don't fold your arms over your chest or stomach. If you've carried over the little girl habit of twisting a curl on your head,

make a resolution to use self-control and try to stop it. Don't keep touching your face or arms. While someone else is talking, don't tap your fingers on the arm of your chair or the table.

A CALM FACE

The expression on your face is the reflection of your inner poise or of any emotional conflict. You can control that expression, however, if you realize that when meeting others they get the impression of your state of mind from the look on your face.

If you don't want to be seen looking harassed and tense, then avoid a scowl or even a minor frown. Don't keep wrinkling your brow or making grimaces. Here's where your mirror will help you to make a frank analysis of the way you look to other people. Even if there are some troublesome annoyances, don't let your face betray you! Learn to maintain a calm, relaxed, smiling expression—a way to make any face look beautiful.

A PLEASANT VOICE

The natural construction of your vocal organs is responsible, of course, for the kind of voice you have, and it is not always possible to rebuild a voice entirely. However, with sufficient concentration and effort, there are ways to attain a pleasant voice, a voice at least to which it is easy to listen.

A relaxed mental attitude is the first requisite for a charming voice. Then comes deep breathing, not only during your periods of exercise, but at all other times, especially as you walk along the street. Practice deep breathing by reading aloud (you can do this when you are alone): see how many words you can read on one deep breath which comes all the way from the region of your stomach and not on a shallow one from your chest.

Read out loud slowly to listen to your own voice and to the way you pronounce and enunciate each word. Check on these speech and voice faults; if you have any, you will be able to correct them by practice:

Do you drop the "g" when the word ends with "ing"?

Do you run words into each other, such as "gimme" for "give me," or "hapasfive" for "half past five"?

Do you include more than the minimum need for slang?

Do you have a voice that sounds high-pitched, nasal, harsh, shrill, hoarse?

Do you speak too quickly, thus betraying impatience or emotion?

Do you speak too slowly, just dragging the words lackadaisically?

Do you speak too loudly, or too softly so no one can hear?

Do you speak in a monotone, which sounds dull and expressionless?

Of course some speech defects need correction professionally. But if there is nothing more wrong with your voice or speech than the inertia to improve it, there is no reason why it cannot be trained into a voice of charm and attractiveness.

THE SOCIAL GRACES

One doesn't have to strive to be the perpetual "life of the party" to be a social success. But everyone can have an attractive personality by observing the fundamental rules of consideration for others. The following list of DO's are sound social attributes:

Be an attentive listener when someone else is talking.

Keep appointments. (If impossible, telephone or send a message in advance, and explain why.)

Respect the principles and private property of others.

Return anything you borrowed as soon as possible.

Shake hands with a firm but ladylike grip.

Remember the names of people to whom you are introduced.

Be graceful in walking and sitting.

Keep your face and hands relaxed.

Speak clearly in a well modulated voice.

Pay a deserved compliment (everyone likes applause).

Be tactful in steering into calm channels any controversial subjects of conversation.

Avoid arguments by turning them intelligently into discussions. (It takes two to argue—if you sidestep, your opponent has to quit.)

Avoid adjusting shoulder straps or garters, or fixing your hairdo or make-up in public.

Practice tactful reserve, but avoid being self-consciously shy and backward.

Join in conversation with a contribution of your opinions.

Learn to dance and play games which are popular in your social set.

To have the poise and charm which is attractive to others and adds to your own beauty, above all else you must *be yourself.* You cannot make yourself over fundamentally, but you can learn to analyze and build up the fine traits you possess.

Books for the Homemaker

A group of books containing more detailed information about the various phases of homemaking, published by Crown Publishers, 419—4th Ave., New York 16, N. Y.:

FOR SECTIONS 1, 2, 3, 8

Home Entertaining: A Complete Guide. By Charlotte Adams
Encyclopedic volume of helpful hints on every aspect of home entertaining—food, drink, games, preparations, etc.

FOR SECTION 5

American Glass: By George S. and Helen McKearin
More than 3,000 illustrations including photographs, line drawings, etc. A comprehensive work on glass and glass makers in America.

American Pewter: By J. B. Kerfoot
The undisputed authority on the craft of Pewter-making in America, a detailed history, with hundreds of illustrations, tables of marks checklists of pewterers.

Book of Fine Prints. By Carl Zigrosser
Comprehensive authoritative work covering history, techniques, collectors' data, etc. on prints in all countries of the world. 600 illus.

Book of Furniture and Decoration: Period and Modern. By Joseph Aronson
More than 200 photographic illustrations and many detailed line drawings. A thorough, expert and simple guide to materials and principles of home decoration, both period and modern.

Book of Old Silver. By Seymour B. Wyler
100 illustrations, 20,000 hallmarks. The fascinating story of silver in all countries.

Book of Pottery and Porcelain. By Warren E. Cox
3,000 illustrations. Includes photographs, maps, tables of marks. This is the great definitive work on the art of Ceramics.

Book of Sheffield Plate. By Seymour B. Wyler
The author of *Book of Old Silver* has written the first comprehensive book on both Sheffield and Victorian Plate. Authoritative data and marsk for both are included. Over 100 large photographs of collectors' pieces.

Currier and Ives: An Illustrated Check List. By Frederic A. Conningham
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Body Control: How To Build Up, Reduce or Strengthen Any Part of Your Body. By Herman Gawer and Herbert Michelman. Illustrated by Lester Kohs.

A manual on how to build up physical fitness at home.

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Index

accident prevention, 271
acknowledgment of wedding gifts, 6
afternoon tea, 32
allspice, 173
apple race (game), 53
apples, 159
appliances, care of, 141 ff
appliances, electrical, 109
applique, 247
aprons, 244
art for scribblers (game), 57
artichokes, 161
asparagus, 161
at home, 33
"at home" card, 8
avocados, 159

back and knee supports, 258
baking temperatures, 178
baking ware, 108
balanced meals, 183 ff
bananas, 159
basil, 173
bathing for beauty, 276
bay leaves, 173
beans, 161
beauty and charm, 273 ff
beauty through food, 283 ff
bed bath, 260
bedroom arrangements, 79
bedspreads, 94
beet tops, 162
beets, 161
berries, 159
birthday symbols, 46
blanket, electric, care of, 147
blanket stitch, 246
blindfold walk (game), 55
books for the homemaker, 300 ff
brain strain (game), 55
braising time table, 177
breakfast, buffet, 30
broccoli, 161
broiling time table, 177
broom, 119
brush, hair, 120
brush, nylon, 120
brush, scrubbing, 120
brussels sprouts, 161
buffet service, 33
breakfast, Sunday, 29
brunch, 29
budgeting, 60 ff
budgeting, basic expense groups, 65
budgeting, guides for, 65 ff
budgeting, records, 67
budgets, experimental percentage, 66
buttonhole stitch, 246
buttonholes, 225

cabbage, 161
calling cards, 11
calories and your figure, 283
canapes, how to make, 35
canned foods, 169
capers, 173
card, "at home," 8
carpet sweeper, 119
carpets, 81
carrots, 161
carving blade pot roast, 191
carving, how to, 190
carving pork loin roast, 193
carving rolled rib roast, 192
carving standing rib roast, 190
carving T-bone or porterhouse steak, 191
carving turkey, 193
carving whole ham, 192
cauliflower, 161
celery, 162
centerpieces, floral and fruit, 203
champagne punch, 42
charades, 56
chard, 162
chives, 163
citrus fruits, 159
claret punch, 42
cleaning equipment, 118
cleaning equipment, caring for, 119
cleaning routine, daily, 121
cleaning routine, weekly, 121
cleaning, seasonal, 122
cloth, dust, 120
cloth, floor, 120
cloth, polishing, 120
clothes dryer, 130
cloves, 173
cocktail mixing, 39
cocktails, 39
coffee makers, 109
collins mixing, 40
color in decoration, 74
color rules, 293
colors for beauty, 293
colors for your figure, 295
comforter, electric, care of, 146
concentration game, 53
convalescent period, 257
cooking abbreviations, 175
cooking tips, 174 ff

corn, 162
cracker-whistle game, 50
cranberries, 160
cross stitch, 246
cucumber, 162
current who's who (game), 54
curry powder, 173
curtains and draperies, 87 ff
curtains, glass, 88
curtains, tie-back, 90
curtains without draperies, 88
cutlery, 109

daiquiri, 39
dairy products, marketing for, 158
dandelion, 162
darning, 330
decorative stitches, 245
decorator's hints, 95
deep-fat frying temperatures and time table, 177
descriptive art (game), 52
dictionary of cookery terms, 179 ff
diet, how to gain weight, 285
diet, how to slim down, 284
dining nooks, 114
dinner, informal, 31
dishwasher, care of, 144
draperies, 91
draperies and curtains, 87 ff
draperies without curtains, 88
dressing table skirts, 94
drinks, party, 41

eggnog, 41
eggplant, 162
electric range, 113
emergency shelf, 172
exercise, 288

fan, electric, care of, 146
feather stitch, 245
feet, care of, 282
first aid, 249 ff, 268
fish, marketing for, 168
flavoring extracts, 174
flavorings, 172
floor care, 123
floor covering, plastic, 83
floor covering, rubber tile, 83
floor, oiled, 124
floor, shellacked, 124
floor, unfinished, 124
floor, varnished, 124
floor, waxed, 123
floors and their coverings, 81 ff
floors, painted, 83, 124
floors, uncovered wood, 83
floors, wallpaper on, 83
flower arrangement, basic principles, 201
flower arrangements and centerpieces, 200 ff
flower handling, 199
flowers and corsages, 242
flowers and house plants, 195 ff
flowers, care of, 196
flowers, information of interest, 199
flowers, special treatment, 197
flowers, treatment of unusual material, 198
food buying and cooking equivalents, 175
food mixers, 110
food staples, marketing for, 156
forbidden letter (game), 52
freezer, care of, 141
freezers, home, 113
French doors, 90
French knot, 247
fresh fruits and vegetables, marketing for, 159
frozen foods, 171
fruit punch, 42
fruits, 159
furniture,
  care of, 147 ff
  chromium plated, care of, 153
  dusting, 148
  iron, care of, 153
  layouts, 77 ff
  painted, care of, 153
  plastic, care of, 153
  polishing, 148
  removing spots, stains, scratches, 149, 152
  sectional, 99
  shampooing, 151
  shopping guide, 72
  size of, 74
  stacking, 101
  transplanting, 102
  upholstered, care of, 151
  wicker, cane, reed, rattan, 153

game of adjectives, 50
games, party, 48 ff
games, pencil and paper, 49
garbage disposer, care of, 144
garden, herb, 210 ff
garden in a glass, 208 ff
garlic, 163
gathering, 222
ginger, 173
gloves, rubber, 120
grapefruit, 159
grapes, 160
grill, table, care of, 145

hair, care of, 262, 276
hands, care of, 277

heating pad, care of, 147
herb garden, 210 ff
highball mixing, 40
home laundry, 125 ff
home nursing, 249 ff
home nursing, basic requirements, 250
hors d'oeuvres, hot, 36
horseradish, 173
hot plate, care of, 146
housecleaning, 121 ff
household make-overs, 229
housekeeping hints, 118 ff
initial word pairs, 51
initials game, 51
interior decorating, 71 ff
introductions, how to make, 12
invitations, 16 ff
  and dress, 20
  formal, 16
  formal, response to, 17
  informal, 18
  informal, response to, 19
  special occasion, 20
iron, care of, 143
iron (hand), electric, 129
ironer, care of, 143
ironer, electric, 128
ironing, 134

kitchen,
  cabinets, 105
  closets, 107
  counter surface, 105
  decorating, 116
  floor coverings, 115
  helpful hints, 107
  layouts and equipment, 103 ff
  layouts, basic types, 105
  lighting, 116
  pictures in, 116
  wall cabinets, 105
  wall decorating, 115
  windows, 115

lamps and lighting, 96 ff
lamps, new floor, 96
lamps, selecting, 98
lamps, table, 96
laundry,
  bleaching, 132
  bluing, 132
  comforts, 130
  drying, 133
  equipment, 127
  home, 125 ff
  lighting, 126
  methods, 131 ff
  soaking, 131
  sorting, 131
  sprinkling, 134
  starching, 132
  walls and floor, 127
  washing and rinsing, 131
layouts for work centers, 125
lazy daisy stitch, 247
leather upholstery, care of, 152
leather upholstery, imitation, care of, 152
leeks, 163
legs, care of, 282
lemons, 159
light, direct, 97
light, indirect, 97
lighting, built-in, 97
lighting, guides to good, 97
lima beans, 161
limes, 160
linoleum covering, 82
living room arrangements, 77
living-dining room arrangements, 79
letters, thank-you, 8
long word game, 52
luncheon, 31

mace, 173
make-up, 278
Manhattan, 39
marjoram, 173
marketing
  for dairy products, 158
  for fish, 168
  for food staples, 156
  for fresh fruit and vegetables, 159
  for meat, 164
  for poultry, 167
  tips, 156 ff
martini, 39
melons, 160
menus, 188 ff
measuring equipment, 174
measuring equivalents, 175
measuring equivalents, shortening, 175
meat, marketing for, 164
meat purchasing and cooking chart, 165
meat roasting thermometer, 176
medication, how to give, 252
medication, precautions with, 253
millinery hints, 241
minerals, 187
mint, 173
mirrors, 86
mop, dust, 119
mop, sponge, 120
mop, wet string, 120
mouth and teeth, care of, 261
mushrooms, 162, 173
mustard, 173

nails, care of, 262
new name, use of on telephone, 11

new name, used jointly, 11
notes, personal, 7
notes, thank-you, 13
nutmeg, 173

O say can't you see (game), 49
onions, 162, 173
oranges, 160
outline stitch, 246
overweight, suggestions for, 288

paint, use in decoration, 76
pans, 108
parsley, 163, 173
parsnips, 163
parties, 24, 44 ff
  costume, 48
  planning, 24
  shower, 47
  sports, 47
party games, 48 ff
party themes, 47 ff
patching, 330
patient, feeding, 264 ff
patient, helpless, feeding of, 266
patient, special diets for, 265
patient's appearance, 259
patient's bed, how to make, 262
patient's comfort, 256
patient's progress, 254
patients, visitors to, 266
peaches, 160
pears, 160
peas, 163
percolator, care of, 145
personal notes, 7
picture charades, 56
pictures, 84 ff
pineapple, 160
plants, care of, 206
plants in the house, 205 ff
plastic floor covering, 83
poise and charm, 296 ff
potatoes, sweet, 163
potatoes, white, 163
pots, 108
poultry, marketing for, 167

range, electric, 113
range, electric, care of, 141
recipe substitutes, 176
refrigerator, care of, 141
refrigerator-freezer combination, 112
refrigerators, 112
relaxation, 291
remodeling your clothes, 234
reporter at the scene (game), 57
rhubarb, 161
ribbon versatility, 242
roaster, care of, 146
roasting temperatures and time table, 176
rubber goods, care of, 251
rubber tile floor covering, 83
rugs, 81
rugs, shopping guide, 82
rum cider, 42
rum collins, 41
rum highball, 40
rutabaga, 164
rye highball, 40

sage, 173
salad greens, 162
sandwiches, serve yourself, 36
satin stitch, 247
scallions, 163
scavenger hunt, 56
Scotch and soda, 40
seams, 221
seasoning, 172
seating arrangements, 29
sequins, 248
serving, 29
sewing,
  basic equipment, 215
  basic stitches, 218 ff
  basting, 218
  blind hemming, 220
  catch stitch, 220
  decorative, 242
  double top-stitched seam, 221
  easing in fullness, 221
  edge- or top-stitch, 220
  flat felled seam, 222
  for house and wardrobe, 213 ff
  for household, 227 ff
  for style, 232 ff
  French seam, 221
  guide to thread and needle sizes, 216
  hand stitches, 218
  lapped seam, 222
  machine stitching, 220
  plain seam, 221
  slip stitching, 220
  tacking, 219
  whip stitch—overcasting, 219
sew-over suggestions, 240
shallots, 163
shell beans, 161
shelves, 99
shirring, 223
shopping guide, furniture, 72
sick room, daily care of, 259
sick room, furnishings of, 256
sick room, ventilation of, 256
signature, 10
  business letters, 10
  career woman, 10
  hotel register, 11

informal letters, 10
legal papers and checks, 10
skin, care of, 274
slip covers, 91
kinds of, 93
miscellaneous, 94
smallwares, 109
snack refreshment, 35
social life, 6
social responsibilities, 6
spices, 173
spinach, 162
sponge, cellulose, 120
squash, summer, 163
squash, winter, 163
stain remover, 135 ff
chart, 137
supplies, 136
starch chart, 132
stationery, 14
stool-tables, 101
studio couch covers, 94
summer savory, 173

table grills, 111
table setting, 27 ff
accessories, 28
glassware, 28
napkins, 28
place settings, 27
silverware, 27
table covering, 27
table decorations, 27
tangerines, 160
tarragon, 173
tea, afternoon, 32
thank-you letters, 8
thank-you notes, 13
thyme, 173
toaster, care of, 145
toasters, 111
Tom Collins, 41
tomatoes, 163
tub bath, 261
tucks, 223
turning up a hem, 224
turnips, 164

underweight, suggestions for, 291
utensils and appliances, 108 ff

vacuum cleaner, care of, 143
vacuum coffee maker, care of, 144
vegetable cooking time table, 178
vegetables, 161
vitamins, 186

waffle baker, care of, 145
waffle bakers, 110
wallpaper, 75
walls, how to clean, 123
wardrobe stretchers, 233
washer, automatic, care of, 142
washer, manual, care of, 142
washers, automatic, 127
water heater, care of, 144
watermelons, 160
wax applicator, 119
wedding anniversary symbols, 46
wedding gifts, acknowledgment of, 6
What's in a Song? (game), 54
window boxes, 208
window cleaning, 124
window, high, 88
window, low, 89
window, narrow, 88
window, not centered on wall, 89
window, wide, 88
windows, corner, 90
windows, picture, 90
windows, problems with, 88
windows, small, uncurtained, 90
windows spaced widely apart, 89
windows, various sized, 89
windows, with narrow space, 89
wines and liquors, 37 ff
wines, how to serve, 37

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